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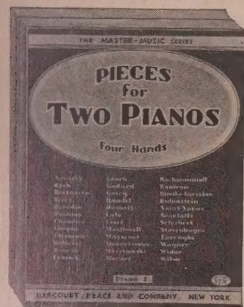
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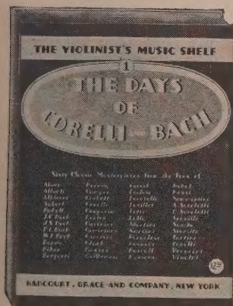
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Composer Index

Arensky.....Valse (Suite Op. 15)	Lalo.....Andante (Sym. Espagnole)
Bach, J. S.....Aria (Orchestra Suite)	Liszt.....Rhapsody No. 2
".....Toccata and Fugue	MacDowell.....Scottish Poem
Beethoven.....Adagio "Moonlight"	Massenet.....Aragonesa (Le Cid)
".....Turkish March	Mendelssohn.....Rondo Capriccioso
Bizet....."L'Arlésienne" Minuet	".....Nocturne
Borodin.....Au Couvent	Meyerbeer.....Coronation March
Brahms.....Andante, Op. 34 bis	Mozzowski.....Spanish Dance No. 1
".....Hungarian Dance No. 5	Mosart.....Rondo alla Turca
".....Waltzes Op. 39 (Mosaic)	Rachmaninoff.....Nuit L'Amour, Op. 5
Chabrier.....España Rhapsody	".....Prelude in C Minor
Chopin.....Funeral March Op. 35	Rameau.....Gavotte & Variations
"....."Military" Polonaise	Rimsky-Korsakow.....Schéhérazade
"....."Minute" Waltz Op. 64	Rubinstein.....Romance, Op. 44, No. 1
Clementi.....Sonata in Bb Major	Saint-Saëns.....Le Cygne (The Swan)
Debussy.....L'Après midi d'une faune	Scarlatti.....Pastorale
Dvorák.....Slavonic Dance No. 1	Schubert.....Marche Militaire
Franck.....Finale (Violin Sonata)	Stavenhagen.....Caprice in C Major
Gluck.....Gavotte (Iphigenia)	Tarengchi.....Serenata
Godard.....Second Mazurka	Tschaikowsky.....En Troika
Grieg.....Wedding at Troldhaugen	Wagner.....Intro. Act III (Lohengrin)
Handel.....Vivace and Largo	".....Magic Fire Scene
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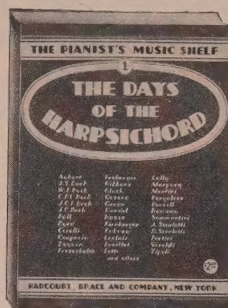
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Abaco.....Presto	Couperin.....Soeur Monique	Lully.....Canaries
Alberti.....Allegro	Eccles.....Adagio	".....Courante
Albinoni.....Largo	".....Courante	Martini.....Gavotte
".....Gigue	Francoeur.....Gavotte	Nardini.....Adagio
Aubert.....Forlana	Gavinies.....Adagio	Pergolesi.....Siciliana
Babell.....Bourrée	".....Allegretto	Pugnani.....Largo
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Bach, J. S.....Air	Giardini.....Minuet	".....Suite
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".....Bourrée	".....Gavotte	Rebel.....The Bells
".....Chorale	".....Musette	Rossi.....Andantino
Bach, P. E.....Andante	Gossec.....Gavotte	Sammartini.....Vivace
".....Espressivo	Guillemain.....Largo	Scarlatti, A.....Aria
Bach, W. F.....Larghetto	".....Tambourin	".....Minuet
".....Allegro	Handel.....Bourrée	Scarlatti, D.....Pastorale
Benda.....Minuet	".....Largo	".....Tempo di Ballo
Biber.....Gavotte	".....Sarabande	Senailé.....Vivace
Bonporti.....Lamento	Leclair.....Sarabande	Tartini.....Andante
Boyce.....Country Dance	".....Tambourin	".....Gigue
Burney.....Pastorale	Locatelli.....Adagio	Torelli.....Prélude
Campra.....Passepied	".....Allegretto	Veracini.....Minuet
Corbett.....Sarabande	Loeillet.....Largo	".....Gavotte
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Composer Index

Arne.....Gavotte	Destouches.....Sarabande	Loeillet.....Courante
Aubert.....Forlana	Durante.....Gigue	Lotti.....Pur dicesti
Bach, J. C.....Allegro	Farnaby.....New Sa-Hoo	Lully.....Gigue
Bach, J. C. F.....Rondo	".....Toye, A	Marcello.....Presto
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Arensky.....Serenade	Franck.....Allegretto	Rimsky-Korsakow.....Romance
Bach, J. S.....Air	Garcin.....Chanson	".....Hymn to the Sun
".....Allegro	Gaubert.....Caprice	".....Bumble Bee
".....Arioso	Genin.....Polacca	Saint-Saëns.....Prélude
".....Chorale	Giordani.....Caro mio ben	Sarasate.....Caprice Basque
Bachmann.....Song of Spring	Gluck.....Gavotte	Schubert.....L'Abbeille
Beethoven.....Adagio	Godard.....Canzonetta	".....Ave Maria
".....Romance	Grieg.....Berceuse	Schumann.....Nachtstück
Boisdeffre.....By the Brook	".....Erotik	".....Romance
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"....."Minute" Waltz	Haydn.....Gipsy Rondo	".....Andante
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DECEMBER, 1934

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CONTENTS

Etude of Music	697
Etude Historical Musical Portrait Series	698
Editorials	699
Progress in Piano Playing and Teaching	701
Letting the Pupil Chose Music	702
How to Write a Good Musical Advertisement	702
Removing the "Jounce"	702
Travelogue—"Leipzig"	703
Passing Notes	704
Schumann Discovers a Young Genius	704
The Etude Music Study Expansion League	704
Santa Claus' Surprise Party	705
Fifty Years Ago This Month	706
The American Singer's Opportunities	707
Rhythmic Drawings	708
Basis of Piano Technique of To-day	709
Christmas Again	710
The Vital First Year of Music Study	711
To Improve Coordination	712
Records and Radio	712
Band and Orchestra Department	713
Good Mistakes in Brass	713
Practical Clarinet Playing	713
Music Extension Study Course	714
Teachers' Round Table	715
Square Holes for Square Pegs	716
Singer's Etude	740
In the Beginning Was the Word	740
Singing in a Foreign Language	741
Organist's Etude	742
Prelude and Postlude	742
Choir Director's Commandments	743
Italian Historical Program	743
On Extemporizing	743
Organ Questions Answered	744
Economical Music Binding	745
Violinist's Etude	746
Onakr Seyik	746
Use of the Thumb	746
Shifting	746
Viola Playing	747
Do You Know Your Symphonies?	748
Philosophy of Gentry	748
Violin Questions Answered	748
Musical Memorizing	749
Knowing What One Works For	752
Questions and Answers	753
How One Teacher Kept Pianistically Fit	754
A Bouquet for Wodell	755
Voice Questions Answered	755
Moszkowski on Memory	759
Musical Books Reviewed	759
Junior Etude	760
Annual Index	762

MUSIC

Fascinating Pieces for the Musical Home

Dance of the Midgits	717
Melody at Dawn	718
Perplexed	718
Jubilee March	720
Elves	721

Master Works

Fragment from Sonata in C ² Minor	723
Dancing Leaves	724

Outstanding Vocal and Instrumental Novelties

Tiptoe Dance (Violin & Piano)	725
In Old Judea (Vocal)	726
March of the Wise Men (Organ)	726
Two Christmas Melodies (Four Hands)	730
Oh! Susanna (Four Hands)	732

Progressive Music for Orchestra

Poncasta March	734
----------------	-----

Delightful Pieces for Junior Etude Readers

Mister Froggie	736
Betty's First Waltz	736
A Winding Stairway	737
A Hundred Pipers	737
Bluebeard	738
A Visit to the Farm	738

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CLARENCE
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HEINRICH ZÖLLNER has celebrated his eightieth birthday at Freiburg, Germany. There were a series of concerts of his compositions and a performance of his opera, "The Sunken Bell," in honor of the event. The artist will be remembered as having been, from 1890-1898 the conductor of the German Liederkreis of New York and as the composer of "The New World" which took first prize at the Cleveland Sängerkongress.

THE WHITE TOP FOLK FESTIVAL brought together ten thousand of mountain folk and city residents, when held on August 17th and 18th, at Marion, Virginia. There were many contests of folk singing and on the humble instruments of the mountain districts—the fiddle, banjo and guitar—as well as of the folk crafts.

THE FORTY-FIRST FESTIVAL of the Free Church Choral Union of England brought together, at the historic old Crystal Palace of suburban Sydenham (London), a group of twelve hundred singing participants from one hundred choirs.

ENRIQUE FERNANDEZ ARBOS recently conducted a program of Spanish music by the Concert Orchestra of Budapest, with much success.

ACCORDION NEWS, in the freshness of its Volume 1, Number 1, is a welcome visitor to our office. There is a field for just such a journal, to develop activities and common interests among the devotees of this no longer humble instrument.

EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra, has received from the French Government the insignia of Chevalier of the Legion of Honor, in recognition of his services to French musical art in both England and the United States.

BRAZILIAN OPERA had its "day in the sun" when, on August 15th the "Maria Tudor" of Carlos Gomez, the Brazilian composer, was presented at Rio de Janeiro, with a cast entirely of Brazilian singers.

FANNY DAVIES, one of the most eminent pianists which England has given to the world, and one of the most brilliant and devoted pupils and disciples of Clara Schumann, passed away on September 1st, in London. Born June 27, 1861, she made her first public appearance at six, in Birmingham. She

entered the Leipzig Conservatory in 1882, to study under Reinecke, Jadassohn and Paul; and she spent the following two years with Mme. Schumann at Frankfurt. Miss Davies made many tours of the Continent, introducing numerous new works and with them compositions of the old English composers, especially of William Byrd.

THE SHANGHAI CHORAL SOCIETY has made its first public appearance, with the assistance of the Shanghai Municipal Orchestra. And it gave not a few oratorio choruses and part-songs but the monumental "Mass in B minor" of Bach. The program bore a page of analytical notes, said to have been "better than their equivalent in certain London programs," and presented the text of the mass in Chinese, English, French, German, Russian and Japanese. Trust the Chinese to do things well! The "Choral Symphony" of Beethoven is announced as the probable second offering.

THE OPERA HOUSE OF MADRID (formerly Royal Opera), opened in 1850 after having been built at a cost of ten million francs (two million dollars), is to be reopened in October of 1937 with restorations at a cost of twenty-two million pesetas (about seven million dollars at present exchange).

DEVELOPING AMERICAN CONDUCTORS is a new activity of the Philadelphia Orchestra. Dr. Stokowski has announced that for three months there will be an experiment of giving to members of the orchestra, with a talent for conducting, practice in leading groups of the regular orchestra men, which he will form. An idea worthy of emulation!

THE WEINER SÄNGERKNABEN (Vienna Boy Singers) visited London for a concert on October 9th, at Queen's Hall. Established by the Austrian Imperial Court in 1498, as a choir of the Imperial Chapel, many who were later to become famous in the musical world have been among its choristers. Of these were Franz Joseph Haydn, his less known brother, Michael, and Schubert, and, among modern musicians, Felix Mottl, the famous Wagnerian conductor, and Clemens Krauss, now director of the Vienna Opera.

THE THREE CHOIRS FESTIVAL of England this year took on the nature of an Elgar Commemoration Festival. Although "The Kindom," only, was set down as a memorial performance, there were also presentations of "The Dream of Gerontius" and of the "Second Symphony."

THE CHICAGO GRAND OPERA COMPANY began, on November 11th, a season of six weeks, with "Turandot" as the opening performance, with Maria Jeritza in the title rôle. An unusual offering of the season will be "Boris Godounoff" in English, with Lawrence Tibbett as the unfortunate Czar; and, also, Jeritza will appear as Salome in the Strauss opera of that name.

ARTURO TOSCANINI is reported to have replied with a decided "No" to an invitation from Frau Winifred Wagner to appear at the 1936 Bayreuth Festival; and this even though Frau Winifred's daughter, the Countess Gräfin, went all the way to Salzburg to present the invitation in person.

MUSIC IN JERUSALEM has received a real impetus through the fine organ installed in the beautiful Young Men's Christian Association Building. On it Mrs. Douglas H. Decherd has been giving a series of recitals which have drawn immense audiences. Mrs. Decherd is a native of Oberlin, Ohio, where she received her masters degree in organ study at the Oberlin Conservatory, as a pupil of the late Dr. George W. Andrews.

THE NATIONAL ASSOCIATION OF ORGAN BUILDERS held, on August 28th, its annual meeting, at the Hotel Commodore of New York, when it reviewed the accomplishments of its first year, discussed the results of its code, and planned for future progress in its craft.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will meet from December 27th to 29th, at Milwaukee, Wisconsin, with Karl W. Gehrken presiding. Special attention will be given to the discussion of "Music in the Colleges"; "The Organ, and Organ Music"; "American Composition"; and "Piano Class Teaching." Among leading speakers will be J. Lawrence Erb, Palmer Christian, Paul Boepple, Cecil Burleigh, and Otto Ortmann. There will be demonstrations of Class Teaching and of Dalcroze Eurhythmics, orchestral concerts, and a recital of easy compositions of modern composers, by Hans Barth. For information relating to membership, write to D. M. Swarthout, Secretary, University of Kansas, Lawrence, Kansas.

THE "ORFEO" of Monteverdi, in the transcription of Giacomo Orefice, was given in scenic form, on September 19th, at Perugia, Italy, as a part of a historical course of the Italian music of the sixteenth century.

THE DUNEDIN JUNIOR ORCHESTRA (New Zealand) is a flourishing organization under the leadership of Roy Spackman, which recently gave a program in the Town Hall Concert Chamber. Compositions of Mozart, Brahms, Schumann, Schubert and Sir Arthur Sullivan were among those presented.

THE CANADIAN COLLEGE OF ORGANISTS met in convention from August 27th to 30th, at Toronto. Interesting features of the event were a recital by T. J. Crawford, Mus. Bac., F. R. C. O.; a program of Tudor Music under the direction of Dr. Healy Willan; visits to interesting church organs; a garden party and tea at the country estate of Mr. and Mrs. F. T. James; and a dinner at the Royal York Hotel.

THE D'OLY CARTE OPERA COMPANY, direct from London, has been giving the Gilbert and Sullivan comic operas to crowded houses of New York. Best of all, they have been preserving the true Gilbert and Sullivan atmosphere, "a decided relief from the modernizing which American producers of these operas seem compelled to indulge in." After all, why attempt to gild pure gold?

THE CENTENARY of St. James' Episcopal Church of Chicago was celebrated by special musical services on four Sundays, for which special compositions were written by T. Tertius Noble, Healy Willan (of Toronto), Clarence Dickinson, David McK. Williams and others. T. Tertius Noble was a guest on October 21st and David McK. Williams on November 4th, on which occasions these composers' works were important parts of the services.

"THE WRECKERS," by Dame Ethel Smyth, was presented on September 24th, at Covent Garden, London, in the season of six weeks of the English Opera Company organized by the Blois-Szarvazy Syndicate. It had not been heard for more than twenty years, but again created a favorable impression.

THE CHICAGO SYMPHONY ORCHESTRA, under Dr. Frederick Stock and Eric DeLamarter, will commemorate the two hundred and fiftieth anniversary of the birth of Johann Sebastian Bach by giving special prominence to his works throughout the current season. As special events in this connection there will be performances of the "Mass in B minor" and of the "St. Matthew Passion," with the assistance of the famous Apollo Club.

SIR GEORGE HENSCHER, founder and first conductor of the Boston Symphony Orchestra, died on September 10th, at Aviemore, Scotland. Born of Polish parents, in Breslau, on February 18, 1850, he was educated in the Leipzig Conservatory and Berlin Conservatory. He first established a reputation as a vocal soloist and recitalist, then married the young American soprano, Lillian Bailey, and in 1881 accepted the invitation of Col. Lee Higginson to organize the Boston Symphony Orchestra, which he soon made one of the leading orchestras of this country.

THE MUSIC EDUCATORS NATIONAL CONFERENCE is a new name for the Music Supervisors National Conference. The change was made at the biennial business meeting at Chicago, on April twelfth. The change is one of name only and in no way indicates a difference of policy in the organization.

THE FAMOUS HALLÉ ORCHESTRA concerts, of Manchester, England, are announced with a series of guest conductors. Sir Thomas Beecham will lead for one third of the season, and the other two thirds will be divided among John Barbarolli, Edward C. Bairstow, N. Malko, Malcolm Sargent, Karl Schuricht, Forbes, Szell, and Szenkar. Of choral works, the "Messiah" will be given under Bairstow; and Bach's "Mass in B minor" and Ethel Smith's "The Prison," under Beecham.

(Continued on page 757)

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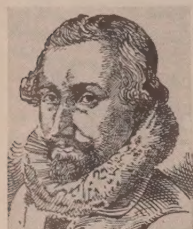
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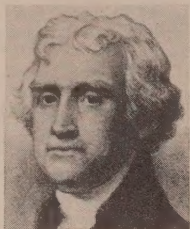
MAXIME JACOB—B. Bordeaux, France, Jan. 6, 1906. Comp. Studied at Paris Cons. with Gédalge, also privately with Milhaud. Has written orch. works, songs and piano pieces. Res. Paris.



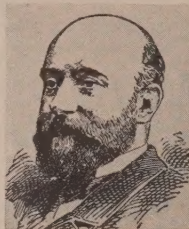
TADEUSZ JARECKI—B. Lwów, Poland, Jan. 1, 1889. Comp., cond., author. His orch. works played by Stokowski, Damrosch and others. Until 1931 active in N. Y., now in Poland.



JOHANN JEEP—B. Dransfeld, Ger., about 1592; d. Ulm, 1650 (?). Comp. Little is known of his life. His vocal pieces very popular in Germany—some re-published many times.



THOMAS JEFFERSON—B. Shadwell, Va., Apr. 13, 1743; d. Monticello, Va., July 4, 1826. Statesman, third Pres. of U. S., lover of music. Played the violin. Owned a genuine Strad.



CHARLES S. JEKYLL—B. London, Nov. 29, 1842. Comp., organist. Pupil of Macfarren. Asst.-org., Westminster Abbey, 1860-75; also held other important posts. Anthems, part sgs., etc.



CORA W. JENKINS—B. Vermont. Comp., teacher. Pupil of Tapper, Goetschius and others. F'd'r in 1909, School of Music, Oakland, Calif. Has written study books, pia. pcs. for children.



ARTHUR B. JENNINGS—B. N. Y., July 11, 1887. Comp., org. Among teachers was Frederick Maxson. Many appearances as recitalist. Has held import. posts in var. cities. Has pub. anthems.



ADOLF JENSEN—B. Königsberg, Jan. 12, 1837; d. Baden-Baden, Jan. 23, 1919. Comp. Pupil of Gade. Wrote many songs, part songs, piano pieces and instrumental works.



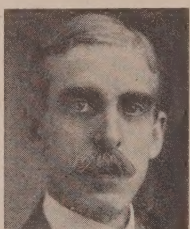
HARRY B. JEPSON—B. New Haven, Conn., Aug. 16, 1871. Comp., org. Pupil of Widor. Has written 3 sonatas and many other organ vks. Org. and prof. Applied Music, Yale Univ.



HELEN JEPSON—B. Titusville, Pa. Soprano. Pupil of Horatio Connell at Curtis Institute, Phila. Frequent concert appearances. Debut, 1934, with Metropolitan Opera Co.



MARIA JERITZA—B. Brünn, Austria. Disting. oper. soprano. Sang with Metro. Opera Co. (Debut, 1921, in "Die Tote Stadt.") Mem., Covent Garden; hon. mem., Vienna State Opera.



PERLEE V. JERVIS—B. Brooklyn, N. Y., 1858; d. there, Nov. 7, 1922. Pianist, teacher, writer. For many yrs., dir., Gardner School, Manhattan. Was valued con't. to The Etude.



LEON JESSEL—B. Germany, Jan. 22, 1871. Comp. Well known Ger. writer of oper. Also has written in other forms. Comp. of the immensely popular *Parade of the Wooden Soldiers*.



EVA JESSYE—B. Kansas. Cond., author, ed., authority on Negro spirituals. Dir., Eva Jessye Choir, which appeared in Lewisohn Stadium and in opera, "Four Saints in Three Acts."



BERNHARD JEWETT—B. near Watertown, N. Y., 1878. Comp., pia. Studied, Chi. Mus. Coll. Has written pia. pcs., songs, orch. works. Faem., Hamburg Cons., Toronto. Res. Rochester, N. Y.



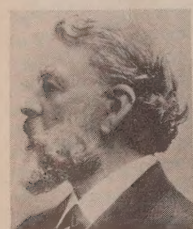
JESSIE MAE JEWITT—B. Oberlin, Ohio, Comp., org., pia. Studied in Boston and N. Y. Has written many songs, best known one being *Teach Me to Pray*. Res. Detroit, Mich.



JERONIMO JIMENEZ—B. Seville, Spain, Oct. 10, 1854; d. Madrid, 1923. Comp., cond. Studied at Paris Cons. Wrote about fifty zarzuelas (mus. comedies), and also orch. pieces.



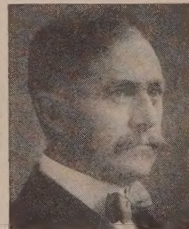
KAREL BOLES LAV JIRÁK—B. Prague, Jan. 28, 1881. Comp., cond. Studied in Prague and Vienna. 1915-18, cond., Hamburg Opera. Prom. in Czechoslovakian mus. Many misc. works.



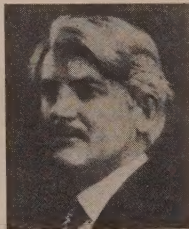
JOSEPH JOACHIM—B. Kittitz, Czechoslovakia, June 28, 1831; d. Berlin, Aug. 15, 1907. Master violinist. F'd'r of noted Joachim Quartet. His playing of classic works unsurpassed.



OTTO JOCHUM—B. Badenhausen, Germany, 1898. Comp., org., teacher. Studied in master classes of Joseph Haas. In 1933 became director of the Augsburg Singing School.



CLAYTON JOHNS—B. New Castle, Del., Nov. 24, 1857; d. Boston, Mar. 5, 1932. Comp., pia., teacher, writer. Among teachers was W. H. Sherwood. His vks. incl. many songs and v. and p. pieces.



LOUIS EDGAR JOHNS—B. Pittsburgh, 1886. Comp., teacher. Pupil of Leschetizky and Scharwenka. Has written songs, pia. pcs. Mem. fac., Skidmore Coll., Saratoga Springs, N. Y.



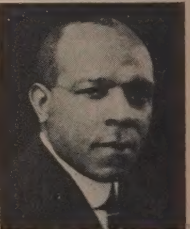
EDWARD JOHNSON—B. Guelph, Ont. Distinguished oper. tenor. Pupil of Lombardi in Italy. Debut (1912) in Padua. Metro. opera debut in 1921. Has created leading roles in 17 operas.



HALL JOHNSON—B. Athens, Ga., Mar. 12, 1888. Dir., comp., auth. Stud. violin with F. E. Hahn, Phila. In 1925 formed Hall Johnson Negro Choir. Wrote play, "Run Little Chillun."



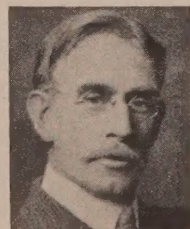
HERBERT JOHNSON—B. Middletown, Conn., 1861; d. Boston, July 21, 1904. Comp., singer. For 22 years dir. of a widely known male quartet, Brookline, Mass. His best known song, *Face to Face*.



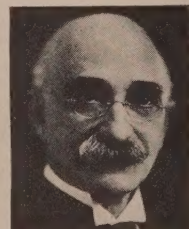
J. ROSAMOND JOHNSON—B. Jacksonville, Fla., Aug. 11, 1873. Comp., bass singer. Stud., New Eng. Cons. Has written many songs and Nat. Negro hymn, *Lift Every Voice and Sing*.



ROMILLY JOHNSON—B. Lynn, Mass., 1883; d. there, Aug. 8, 1929. (Nom de plume G. Romilly). Comp., bar. org. Appeared in opera in Italy. Wrote songs. Co-comp. with Bagly of "Fioretta."



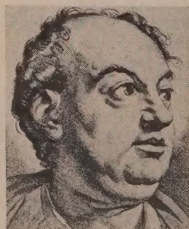
WALLACE A. JOHNSON—B. Plainville, Conn., Nov. 3, 1868. Comp., pianist, tchr., expert pia. tuner. Has written many successful piano teaching and recital pieces. Res. Pasadena, Cal.



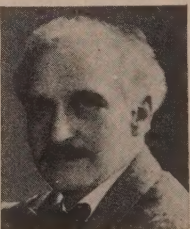
ARTHUR EDWARD JOHNSTONE—B. London, May 13, 1860. Comp., teacher, ed., lecturer. Studied in N. Y. For years prof. theory, Cornell Univ. Has written piano pieces, orch. works, sch. mus. America. Au., "Handbook to Chopin's Works."



OTTO JOKL—B. Vienna, 1891. Comp. Among teachers were Hermann Glickner and Alban Berg. Has written important orch. works, chamber music, piano pieces and songs. Res. Vienna.



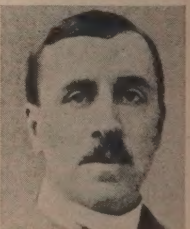
NICOLA JOMMELLI—B. Aversa, Italy, Sept. 10, 1714; d. Naples, Aug. 25, 1774. Prom. dram. comp. Wrote over 50 known operas, many of which had sensational success.



ALBERTO JONÁS—B. Madrid, June 8, 1868. Piano virtuoso, pedagogue. Debut in Brussels, 1880; Berlin, 1891. Has held important directorial posts, U. S. Head, pia. dept., Combs Cons., Phila.



FELIX-LUDGER-VICTORIN DE JONCIÈRES—B. Paris, April 12, 1839; d. there, Oct. 26, 1903. Dram. comp., mus. critic. Wrote a violin concerto and operatic works.



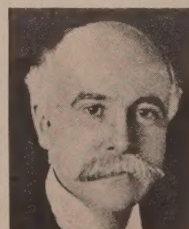
SIDNEY JONES—B. Leeds, 1869. Comp., cond. At early age was cond. military bands. Directed many light opera companies. Among his successful operettas are "San Toy" and "The Gelsa."



WALTER HOWE JONES—B. Hastings, Minn., Oct. 8, 1862; d. Pasadena, Calif., Apr. 2, 1933. Comp., org., pianist, teacher. Head, various college mus. depts. Wrote many misc. pieces.



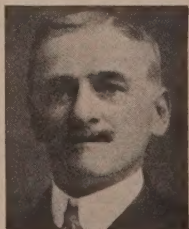
JOSEPH JONGEN—B. Liège, Dec. 14, 1875. Comp. Studied at Liège Cons. In 1898 winning Prix de Rome. Has written various ensemble works, orch. vks., piano and organ vks.



G. C. ASHTON JONSSON—B. London, July 22, 1861. Successful bus. man, music lover, lect. on mus. subjects, author. Has appeared in America. Au., "Handbook to Chopin's Works."



JULES JORDAN—B. Wilmette, Conn., Nov. 10, 1850; d. Mar. 5, 1927. Comp., cond., singer, teacher. Created *Faust* in Amer. premiere Berlin. "Damnation of Faust." Many varied works.



JULIAN JORDAN—B. Wilmette, Conn., Nov. 10, 1850; d. Mt. Vernon, N. Y., Oct. 13, 1929. Comp., dir. Twin brother of Jules. Among his pcs., *The Song That Reached My Heart*, widely used.



MARY JORDAN—B. Cardiff, Wales. Contralto. Has sung with Phila. Orch., Boston Symph., New York, Phila. and other sym. orchs. Many operatic and concert tours Amer. and Europe.



PHIL JORGENSEN—B. Chicago. Comp., pianist. Has appeared frequently as soloist and accompanist throughout Middle West. His latest song, a setting of Massfield's poem *Sea Fever*.



KARL JÖRN—B. Riga, Russia, Jan. 5, 1876. Oper. tenor. Debut Freiburg, Baden, 1896. Has sung with Berlin Court Opera, at Covent Garden, and 1908-11 with Metro. Opera, N. Y.

Christmas Waits

JUST WHY John Addington Hurvey did what he did on that particular Christmas Eve, his Aunt Mercedes never could make out. Certainly she had done her best to train the boy to enter the society stratum that had been the all important thing in many generations of her family. He had been carefully schooled in all the niceties of snobbery, ever since the day when his mother died in that mansion of social hypocrisy on Washington Square. And now, what could anyone say about John Addington Hurvey? Of course it was easily explainable—it was the boy's impossible father—the father who, with a picturesque curse on his lips, had left the Washington Square home the day after his wife's funeral. Aunt Mercedes satisfied herself that it was a pure case of atavism, by which she meant that if any unwelcome twig happens to be grafted upon the family tree it is certain at some future time to bear poison fruit. Therefore, everything imaginable had been done to intensify the atmosphere of somber righteousness and smart set sanctity that might protect John Addington from the disasters of heredity. Alas, the poison had finally come out!

Aunt Mercedes had almost admitted to herself that Addington was "hopeless." Not that he was not uncanny in his keenness, for a boy of eleven; but his keenness was of the kind which daily strengthened the suspicions of Aunt Mercedes. He was too smart—altogether too smart. Why, since his baby days, he had had a gift of mimicry which no one could conceal. This unquestionably was a manifestation of original sin. Oh, that terrible afternoon when she had given a tea to the Rector and had invited the Junior League and their male barnacles! When she entered the drawing room, there was John Addington (how he hated that name!) convulsing the party by giving an imitation of Aunt Mercedes, herself, dressing for the day, combing her hair, powdering her nose, and even getting into her unrelinquished Victorian lingerie. John Addington repented supperless in bed.

"Naturally, these traits could not be derived from the Symonds family," mused Miss Mercedes Symonds, as she paced the Square in great confusion upon discovering that John Addington was missing. It all seemed horribly bewildering. The shafts of smoky salmon light filtered through the streets leading up from the Hudson, and Mercedes felt herself going back (could it be sixty years?) to the day when, on the very spots now commandeered by skyscrapers, she had visited homes decorated with spatter work, ferns, wax flowers, whatnots, Landseer's expiring stags and all the paraphernalia of the blessed Victoria and her thoroughly proper era. Gradually she had watched New York work itself into a steel strait-jacket appropriate to a lunatic city filled with alien madmen. The jaunty hansoms had given way to bellowing taxicabs; Landseer's dogs, to Corot's dancing nymphs; the beautiful, complacent past had been ruthlessly drowned in the new and irresistible deluge of a civilization that could promise only disaster and more disaster. Electric street lights began to pierce the gaseous fog of endless motors, tugging people to their cave-like dwellings. Here and there, people, loaded with the spirit of Christmas, staggered

under impossible bundles, like pack horses, through the park, and grinned at the opportunity for doing so. Now and then a perambulating fir tree passed on the final stage of its trip, from the frozen north woods to a Manhattan flat. It was certainly Christmas; and that made the situation seem even more terrible to Mercedes Symonds.

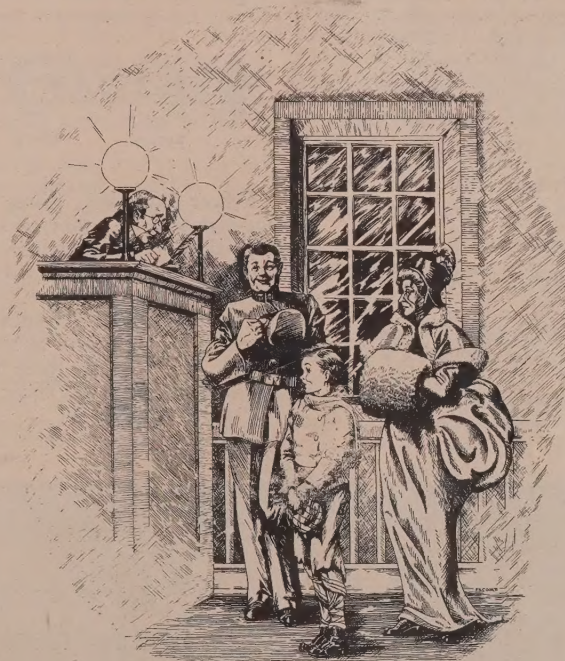
With the devastating fall of night, the whole world seemed to turn into a puppet show, and she herself became a puppet jerked by invisible strings over which she had no control. Slow falling, silent flakes of snow curtailed the real from the unreal. Perhaps she had never seen things aright before. Her sister at least had had a lover. Her own life was ruled by a code of

precious conventions which supported her caste and dignity, but froze her heart. She was suffocated by romance distilled from the agony of years of memories running back to that day when she had seen her sister, with that handsome vagabond, march down the aisle of old Grace Church. Life had been very different since that moment; but somehow there was something now which seemed to explain everything. The thing which had come from it all, she loved more than anything else in the world, and now he was strangely missing.

John Addington had been missing four hours. Then came the awful news that he had been arrested. Imagine, a Symonds arrested! Arrested just at Christmas time. Horror of horrors; John Addington had actually been taken in hand by the police, for vagrancy! Vagrancy!!! Oh, if her sister had never married that awful Hurvey—middle-class, middle-everything! What if he did have an education and did call himself an artist? His "fame"! Really, now! It was nothing but notoriety in a family with the traditions that Aunt Mercedes held sacred. Actors—they were mostly barred from social lists, although

England had the preposterous habit of knighting them. Ugh! It was too terrible to think about. Imagine John Addington, with everything a child could possibly want, thrust into a real jail for singing and begging in the streets! *Vraiment incroyable!* And the smell of that courtroom, like an abandoned ice box—and the beery faces of the filthy fathers and mothers—the pudgy, political heelers—the insolent police. Really, it was too much! Too much! Far too terrible even to reveal to the impeccable family attorney! What would Benham, Bartlett and Benham think, if they knew what had happened to John Addington? Especially the venerable Phineas Benham, who still wore Ascot ties and cultivated asthma.

"Madam," said the Judge, "this child was found on Thirty-sixth Street near Fifth Avenue, singing Christmas carols and collecting money. When he was taken in by the officer he had nearly three dollars in his possession. He absolutely refused to give his name. It was not until the matron undressed him and found his fine underwear that we realized that he wasn't a beggar. It was also not until you looked him up that we had any idea who he was. I must say, however, that he is an extraordinary youngster—a regular little sport—that is, the way he tried to keep you or any of his folks out of it. Has he a father and a mother?"



"MERRY CHRISTMAS TO YE, KID; AND MANY OF 'EM!" SAID OFFICER MULCAHEY

"Your Honor," replied Aunt Mercedes, with a frigid smirk, "I do not see what that has to do with it. This is strictly our own family affair. State the fine; I will pay it, and we will get out."

"Wait a minute, my lady. Wait a minute," snorted the Judge. "We don't handle things that way in this court. No, not even with people whom I happen to have met socially. This case is a little deeper than that. Here is a boy who, you say, has been singing solos in one of the most fashionable churches in town. He also has been brought up in a typically aristocratic home. Suddenly he takes it into his little head to disguise himself and to go out into the streets and beg. He is such an actor that he gets away with it to the extent of three dollars a day."

"I'll answer for him in every way," bitterly pleaded the little old lady from Washington Square. "Please have the goodness not to keep us in this horrible place any longer. I'm his aunt. He is my sister's child. I'll be responsible for him."

"Hurvey? Hurvey?" mused the Judge. "A very unusual name. Didn't we used to have a famous actor of that name? Wallace Hurvey? He was a wonderful figure at Daly's. What an *Othello*! I can hear him now. 'But the pity of it, Iago.'"

The little fellow's face beamed, as he raised his eyes and looked keenly at the Judge, clapping his hands and saying,

"Oh Iago, the pity of it, Iago."

"I thought so," grinned the Judge.

"Wherever did he learn that?" gasped his aunt.

"Better tell everything, young man," said the Judge, good-naturedly.

John Addington found himself in tears.

"Come, come, kid," urged the court officer. "Do what His Honor tells yuh."

John Addington tugged at his handkerchief and said, "I didn't know I was doing anything wrong, sir. Honestly I didn't. I knew all of the Christmas carols. At home they made me sing them over and over. Aunt Mercedes told me the story of the Christmas waits and how they went around the streets of London singing to help the poor. Well, sir, last summer I saw a gentleman in the Square who looked at me so sadly that I spoke to him. I met him every day after school and he told me wonderful stories and all about the great plays—'Hamlet,' 'The Merchant of Venice,' 'Othello,' and all that. Did you ever see Ada Rehan or Mansfield, sir? They must have been wonderful. The gentleman was lovely to me. Then one day, when the leaves were dying on the trees, he asked for my name, and he told me who he was and made me promise I would never tell anyone at home. I kissed him, but I was awfully frightened, sir. Just after Thanksgiving he got sick, and one day I walked back with him to where he lived. The next day he couldn't come out, and he hasn't been out since. He's awful poor. The lady at the house said she couldn't keep him there any longer and would have to send him away. What could I do? The very first day I took in seventy cents. That was ten days ago. I took the money to the lady. I took something every day, but, honestly, sir, he never knew I was doing it. That's the truth, sir."

The Judge tapped his desk with his pencil for some time and then said, "Madam, your identity is unknown to anyone but myself, the court officer and this child. I take it that you want to keep it so?"

"If you please, Your Honor," said John Addington's Aunt, covering her face with her handkerchief.

The Judge continued, "Young man, you have the right stuff in you, and that father of yours—it seems to me that you have every reason to be proud of his splendid past. I know that he has thrilled me many times. I have no doubt a way will be found to provide for him."

Aunt Mercedes silently nodded her head.

"Tomorrow is Christmas Day. What a wonderful thing it would be to make it a real Christmas for him and for you. Let us remember that the little Babe who was born in Bethlehem lived to say:

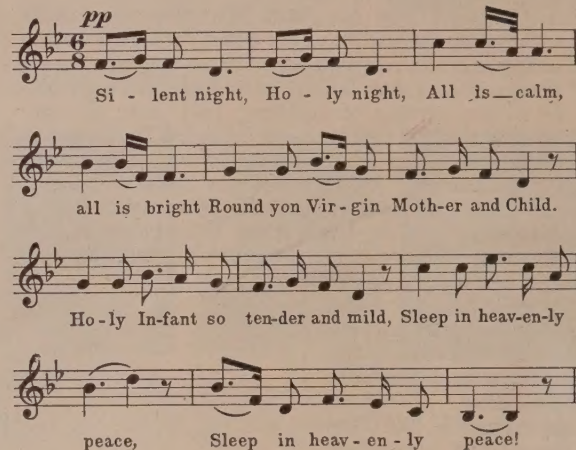
"And forgive us our debts, as we forgive our debtors."

The courtroom was unbelievably quiet.

"Is that all, Judge?" sobbed the lady of Washington Square.

"All, unless the little fellow wants to sing a carol for us."

John Addington raised his eyes as though he could look straight through the massive, lofty ceiling of the courtroom and sang:



Officer Mulcahey, whose forty years had seen so much of human misery that they said his eyes were as dry as marbles, whipped out a handkerchief, none too clean, and whispered to the tipstaff, "Sure, God in His heaven nivver made any more beautiful music than that."

And (now do not repeat this to anyone) Miss Mercedes Symonds, descendant of at least seventeen notable pre-Georgian families, was seen by three (possibly more) witnesses to turn and smile directly at Officer Mulcahey and exclaim:

"Merry Christmas!"

"Merry it is for them that makes it," laughed Officer Mulcahey. "Sure, music's a wonderful thing, it is that. Do ye know, Mum, I wouldn't mind ownin' that lad meself. Merry Christmas to ye, kid, and many of them!"

STRETCHING THE CONCERT HALL

CARNEGIE HALL, New York, where Dr. Walter Damrosch has done most of his public conducting (apart from opera and radio concerts) seats three thousand people, or thereabouts. On the occasion of the conductor's seventy-second birthday, he commented upon the fact that for eight years he had been conducting radio concerts and was grateful for the privilege. On Friday mornings he reaches six million school children. Think of it; six million! He regrets that the number is not twelve million, but why fuss about a few millions?

As a child and youth in New York, your editor looked forward with the keenest delight to hearing the Thomas, the Damrosch and the Seidl concerts weekly. Of course there was the thrill of going to the great concert hall and watching the performers, but the main thing was the music itself. Only a comparatively few youngsters in the entire country could ever hope to hear these great masterpieces.

Now the concert hall has been stretched beyond belief; so that, without leaving the desk or the fireside, the child receives the greatest of music directly into its school or home. That is, the hall which seated three thousand has been expanded two thousand times. Put it another way: One great orchestra would have to play to crowded houses, such as Carnegie Hall, once every day for nearly seven years to accommodate six million children. This Dr. Damrosch does at one of his many children's concerts.

The effect of this colossal dissemination of fine music, upon music education in America, almost requires an astronomical imagination to measure it. It certainly points to far greater importance and security for the proficient teacher of music than he has ever experienced.

Progress in Piano Playing and Teaching

A Conference with the Famous Pianist-Conductor

OSSIP GABRILOWITSCH

SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE

By R. H. Wollstein

THE PIANO TEACHER'S chief problem, as I see it, is that of guiding his pupil to penetrate into the musical core of the pieces upon which he is working. Perhaps this sounds too simple and obvious to need special discussion. What else would one penetrate, you ask, if not into the music at hand? And yet years of experience have shown me that precisely this vital element of piano study is the first and the easiest to be lost.

What is most likely to happen is that the teacher is so sincerely eager for his pupil to make encouraging progress that he may overstress the purely technical or pianistic problems of the music, with the result that the larger musical meaning is but hazily caught and displayed. Along with this, the pupil, eager to satisfy his teacher and to have a good lesson, works almost exclusively at the finger difficulties which give him trouble, thereby obscuring his vision to the music itself, the real end towards which those seemingly so important finger difficulties are merely a means of arrival. In both cases, the forest is hidden by trees! All of us are so eager about how we play, that we become dulled to the music we are playing. And that, to my mind, constitutes the most serious problem of music study.

The Teacher a Pilot

THE CHIEF responsibility in solving it lies with the teacher. The average piano student, especially in the early stages, does very well if he practices faithfully. He should not be expected to direct his own studies as well. It is the teacher's privilege not only to hear correct notes at lesson time but also to guide his pupils' vision, to impress upon them the fact that they are working towards a musical goal, and that even the most troublesome technical difficulties must remain subservient to it.

The best and quickest means of arriving at a musically wholesome, and not merely mechanical, technical equipment, is to study technic in close association with music. Indeed, the two should never be separated. Take, for instance, the question of the even scale. I have heard many a discussion on how scales should be played, but I have never heard a really satisfactory answer; because there is no one correct way to play them. The method always varies with the musical meaning of the passage in which the scale work occurs, and the interpretation of the music is the only test of correctness. It means very little, after all, simply to tear off scales, as scales, without any musical correlation.

Technical Study Essential

CERTAINLY, I am not opposed to technical practice—scales, exercises, and the like. They are necessary and beneficial. But I would not overdo them. I would not stress too heavily the importance of unrelated technical work, nor would I spend too much time upon it. Above all, I would avoid the rigidly subdivided lesson, which always begins with scales as scales and exercises as exercises, and then arrives, after twenty minutes or so, at the music. I would begin both lessons and practice periods with the important piece to be studied. I would base all technical problems upon the difficulties

found in this piece, leaving the others until such a time as they can be normally related to the study of another piece. Such exercises would then have value, not merely as finger warmers, but as the keys with which to unlock actual musical meaning. For example, the student who is studying Chopin's *Waltz in G-flat*, with its wide leaps, should be given exercises in mastering those wide leaps; while the student who is learning Daquin's *Le Coucou*, should be given exercises in close, even finger work. There is small point in beginning the lessons of both these pupils with an unrelated performance of the D major scale.

I have come to hold this view as the result of bitter experience. When I was a youngster in the Conservatory of St. Petersburg, I was held pretty closely to the older, more rigid order of schedule—so many hours a day for scales, simply as scales; so many for exercises, and so many for studies. The result was that, while my finger muscles were in fairly good form, I never got around to practicing the pieces I had to study until late afternoon or evening. Then I was tired and did not make the progress of which I felt myself

capable. It was discouraging. Then I went to Leschetizky, in Vienna. He heard me play and at once completely reversed my order of study. He had me to begin my day, when my zest and my energies were freshest, with the important piece itself, detaching technical passages that needed special work, but always building up the piece as a musical whole. Pure technic, as such, was to be held in reserve until after supper! I did not need my freshest, most thoughtful energies simply to keep my muscles flexible. My best work went directly into the music; and then I felt myself beginning to live! I can conscientiously pass on these results of my own experience as the best way of making progress, not in finger work alone, but in music.

Lending Inspiration

AFTER ALL of our talk about musical progress, however, there remains the vital pedagogic problem of guiding the pupil according to wholesome methods, yet in such a way that he does not become discouraged. Advancement is bound to be slow, particularly in the earlier stages of piano work, when the pupil is handicapped

by a naturally inadequate technical equipment. The enthusiastic child, eager for self-development, is likely to fall into the arms of a dilemma. Either he will grow discouraged with the simple beginner's pieces which do not delight him, and his work will lag; or he will demand better sounding music, which is beyond his state of advancement. Shall the teacher, then, force him to grow slowly, regardless of his pleasure; or shall he stress the purely technical progress which will hasten the advent of more interesting music?

The best solution, I believe, lies in a little of both methods, judiciously blended. The conscientious teacher will want to aid his pupil on his technical journey, and still keep his vision fixed on the goal of genuine musical worth. First of all, the teacher must make it his business to see that the pupil not only gets piano lessons, but that he also has plenty of opportunity of hearing good music, regardless of fixed lesson assignments. It is a good plan to set aside a few moments of each lesson, simply to play for the pupil some brief but not too difficult piece, like a Beethoven *Minuet*, or a Brahms *Waltz*; so that he may hear good things and be stimulated to work towards better playing himself.

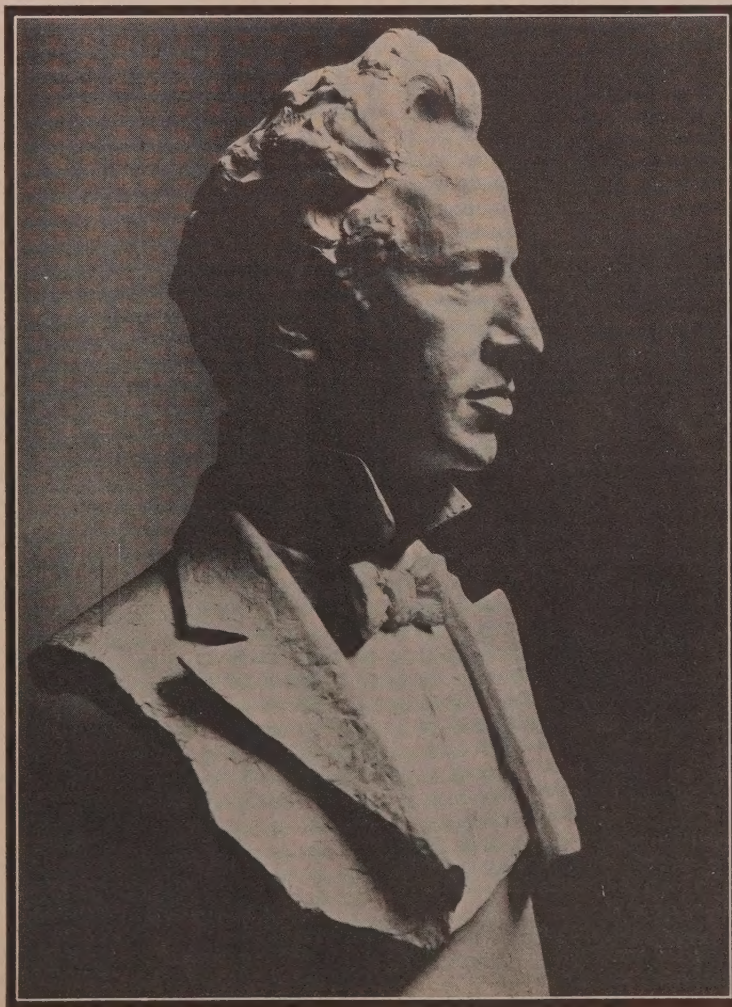
It is also a good plan to secure the child's parents as allies in this cause. They are the ones who guide the child's tastes and habits, and they can contribute greatly towards his development by giving him personal music at home, if that is possible; and, if not, by providing him with a reasonable number of good concerts, good records, and worthy radio programs. They can materially aid the teacher in inculcating the idea that music is something pleasant to be lived with, and not merely an annoyance reserved for piano lesson days!

Creative Leading

THE NEXT STEP is to point out to the pupil that merely passive listening even to the best of music, is only half the fun. Just as, in the playing of games, those who participate derive the greatest enjoyment from the sport (and, indeed, remain the envy of those who merely sit by and look on), so, in music, the one who does the actual playing himself has the most pleasure from it. So much for developing an attitude of mind, which must be translated into action, before the goal of musical progress is reached.

The wise teacher will counteract the danger of discouragement by slowing up a bit on serious, necessary assignments and using the spare time to provide his pupils with supplementary music which does not come under the heading of routine study at all, but which will provide a wholesome outlet for the child's natural desire to play pretty pieces. An added step is gained if such music is presented as an exercise in sight reading.

For this purpose, I recommend good, simplified editions of piano classics, symphonies, and even operatic overtures. A youngster will derive immense pleasure from reading *The Blue Danube Waltz*. He will enjoy not only the sound but also the sense of achievement that comes from reading through a fine piece himself. He will become practiced in reading, he will grow familiar with good music, and, last but not least, he will know the undefinable thrill



OSSIP GABRILOWITSCH

of finding a connecting link between the small realm of his own activities and the music that is performed professionally in the great world. And let me repeat that such reading need in no wise interfere with the serious studies to be mastered as regular lesson work. Here again, I speak from my personal experience.

The Lively Interest

I WAS STILL quite a youngster at the St. Petersburg Conservatory. At the age of ten, my hands were small and my abilities as yet moderate, and most of the things I longed to play were far beyond me. On my way home from the Conservatory I had to pass a little music lending library which held me completely enthralled. Each week, after my lesson, I would go in there and browse around, borrowing great stacks of unassigned pieces—symphonies, operas, anything and everything! Then I would arrive at home with my slim roll of Conservatory music in one hand and in the other a huge bundle of music with which, strictly speaking, I had no real business at all. To the consternation of my elders, I would then spend hours reading through these treasures, actually playing with them. Today I can honestly say that these surreptitious excursions did me more good than harm, and for the benefit of other young pianists I would advocate taking the surreptitious quality out of them and making them over into pleasurable exercises. The child who practices assignments for an hour a day, and then devotes half an hour to music about which he is interested and curious, will make better progress than the one who is kept at scales and exercises and boredom for an hour and a half.

This, I believe, is the best hint I can give to the great body of American piano teachers, who are privileged to hold in their hands a large share of America's future musical development. The main thing is to keep the pupil progressing musically in an interested fashion. Purely technical details and pianistic problems must be solved when and as they occur. Frankly, I find it of small help to talk about how to play the piano. Music begins where words cease; and one man's view, given in a general way on a printed page, can be of very little practical help to hundreds of different people faced with hundreds of different problems. Going back once again to my St. Petersburg days, I lived through a very striking example of this!

Lessons by Proxy

THE DIRECTOR of the Conservatory was Rubinstein, and his duties were largely executive. He did very little teaching. He had no more than half a dozen pupils in all, and these were only the most advanced. Being very young I was not among them; but I had a friend who was, and this friend, in the goodness of his heart, would explain to me, after his lessons, all that Rubinstein had said about this or that piece. He even lent me his music, marked in the margins with Rubinstein's own com-

ments, in Rubinstein's own handwriting! I fully believed I had a short cut into pianistic eminence, simply by studying those annotations!

Sometimes, though, they puzzled me. For instance, if the marginal notes read "Faster!" I would stop and think, "Well, but how much faster? And faster than what?" And again, if they read "More dramatic!" I would once more ponder, "More dramatic than what? And how much more dramatic?" Still I went ahead, comforted by the knowledge that whatever I did now, with those notes before me, was indicated by Rubinstein himself! And at last I had mastered the piece and was ready to play it for my kind friend. Where it said "Faster!" I played very fleetly indeed; and where it said "More dramatic!" I was utterly eloquent.

"There!" I cried, when I had finished playing, "is that what Rubinstein wants?"

And to my bitter disappointment, my friend answered, honestly enough, "Not in the least!"

Since then, I have been more than a little chary about counselling purely pianistic devices at long distance!

The Indispensable Teacher

AFTER ALL, it is a mistake to imagine that mere hints about how to finger, or to pedal, or to interpret can make for good piano playing. All this is too individual to be set down in routine form. Each person's method is as good as his finished musical results prove it to be. That is why, happily enough, the simplest music teacher can be of greater assistance than the general remarks of the greatest artist in the world. No amount of advice can replace the teacher's practical services. His is the task of guiding individual finger problems at the same time that he assumes the still more important work of forming wholesome musical habits.

I believe that music students can be aided by imitation. It is impossible for the average child of music lesson age to think out individual interpretations for himself. Let him deliberately imitate, in a discriminating way, those points which he most admires in the performance of a reliable teacher or artist. Let him have all the opportunities possible for hearing and collecting fine musical impressions. But let the teacher, in his turn, realize the fact that the most fluent performance his pupil can master, is, simply as a performance, less important than a well grounded and penetrative driving into the core, the meaning of the music before him.

SELF-TEST QUESTIONS ON MR. GABRILOWITSCH'S ARTICLE

1. What is the chief object of musical instruction?
2. What routine of practice is here recommended?
3. Shall the teacher play for the student?
4. On what shall the student browse?
5. Why is the individual teacher indispensable?

Letting the Pupil Select the Music

By H. EDMUND ELVERSON

WHY not sometimes allow the pupil to make the selection of a piece for study. This really can be made a means of creating much enthusiasm.

Of course there must be some guidance of the young musician. But this is not difficult, if the guidance be not too obvious.

The lesson is coming to a close, and there is need of a new piece for study. The teacher should have well in mind some types of pieces which would serve to advance the pupil; then she can gently turn the conversation into the channel of how some of these would help to advance one's musical equipment. Make this as lively as possible, with an occasional little side

reference or bit of musical knowledge added.

When the student has been interested, then quickly turn the conversation with a bright, "Do you not know of some piece which you have heard, and which would help you to train those fingers of yours into doing some of those tricks which have been bothering us?"

The chances are that there will be a fairly apt choice and that the student will be thrilled into doubled effort in doing that piece in his very best manner, because he can say to his friends, "This is the piece my teacher let me choose for myself."

How to Write a Good Musical Advertisement

By JOSEPH RUSSELL

IN TRYING to extend his professional and business connections, the music teacher is confronted with a significant problem. How may students, not in the immediate locality, be attracted?

There are several means of accomplishing this, and one of the best lies in the printed advertisement. Incidentally this is the most lucrative. What is the better way to go about it?

Make Observations

SECURE SEVERAL musical magazines and compare the various advertisements. Boil down to a few words, if not to a single word, their greatest lure. Thus, "A catchy sentence," "vivid," or, "unusual."

Analyze the advertisement by self questions. "Why did it attract me?" or, "Were I the potential student, why should I select this teacher from the twenty others?"

I am to talk to potential students, through a concise advertisement. What is their main interest? It revolves around the looking for the most capable instructor at the lowest cost. Consider yourself the student and this will become more clear.

Turning Research to Account

AFTER RECORDING the observations and reflections, write out five short ad-

vertisements. Strike out the superfluous verbiage. Weigh each phrase, clause and sentence: every word must count. Be as brief as possible. The majority of interested pupils will be attracted to a neatly boxed-in advertisement and will read it thoroughly; while the lengthy sort is perused in the same spirit that a young violinist practices the scale of C-flat.

Lay the five advertisements aside for at least one hour, while the mind is occupied with something else. Then go back and select the one of the five which, in your judgment (not someone's else) is the best. The purpose of allowing an hour before a reconsideration of the five advertisements is that the mind will be fresh in order to be prepared for the final decision.

Making Odd Moments Count

THAT TIME on the street car or in the bus, those minutes while waiting to fulfill an engagement, if these are used and harnessed to this problem they will bring profitable results.

Is it necessary to add that the advertisement that is turned out just a little better than the average one will help in these times of competition?

The teacher, who would succeed, must display her wares attractively.

Removing the "Jounce"

By LEONORA SILL ASHTON

AMONG the wonderful tributes to the life and work of Mr. Theodore Presser which have appeared in THE ETUDE, there was one which contains a lesson concerning careful grading of all teaching pieces, which should be treasured by every music teacher not only for the fact that it originated in the mind of this great man himself, but also for its own intrinsic value.

Mr. C. A. Woodman, the writer of this tribute, quotes Mr. Presser as saying, "Did you ever see a little child go out to coast with his sled on a slide used by older children, that had a big jounce right in the middle of it? That jounce was a source of delight to the older children but terrifying to the younger child. Did you ever see a first-grade teaching number that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of third or fourth grade that was just as terrifying to the child as the jounce in the slide? I make it my particular business to see that all 'jounces' are removed from every teaching number. A first-grade number is first-grade from beginning to end." The thoughtfulness of the teacher as well as that of the publisher lies behind this assertion.

To emulate this example the teacher should make a profound study of his pupils and hold a clear view of their capabilities in his mind, placing not only the teaching pieces but the whole teaching material of the lesson within range of their capabilities. "Jounces" occur, when he ignorantly exacts from his scholars, primary or more advanced, more exercises than they can successfully accomplish, longer scales than they can perfect, arpeggios before the hand

has gained the proper position and flexibility to grasp them. Is it not possible that these are terrifying to the child who is perhaps too proud or too shy to say so?

Discouragement comes easily in the musical life. The student and performer seem born to it as the "sparks fly upward," probably because, as in all work of the intellect, the spiritual forces which are the combatants of despair and its kindred are drained of their usefulness by the creative effort itself.

Avoid this discouragement for your young pupils as long as is possible. Let their task of music study be one they love, not one they look forward to with dread. Pave the way for your scholars. Keep everything within their effort. This will give them an assurance and feeling of mastery which will stand them in good stead as they progress with their work.

All this leads up to the prime requisite of a good teacher, the thoughtful understanding of his or her work and scholars. The effort to attain this must never cease. The young teacher must not depend too much upon instinct and the freshness of newly acquired facts and methods; and the experienced teacher must not grow in the habit of relying wholly on his store of accumulated knowledge. While this last is a rich soil from which many perfect flowers may be plucked, there must always be the new growth of study of each pupil and the work of every separate lesson.

Let there be no uncertainty in the mind as to the thorough adaptation of the substance of teaching to the individual needs of the scholars.

* * * * *

"The youthful composers of today have a broader background of general and musical culture than had their ancestors. They have the benefits of many technical advances. When a few of these are touched by the divine spark, we will have the music of the future. Will it be better or worse than that of the past? I do not know. At least it will be music."—Pietro Mascagni.

Famous German Musical Centers

LEIPZIG

TWENTY-SECOND IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

PART II

ENTIRE CREDIT for the foundation of the Leipzig Conservatorium must be given to Felix Mendelssohn. The King of Saxony allowed him a sum of 20,000 thalers, and the school was founded in 1843, with an illustrious faculty which included Mendelssohn himself, Robert Schumann and Ferdinand David. Later the staff included Moscheles, Gade, Plaidy, Richter, Jadassohn and Reinecke. For years this music school stood at the very top of the musical institutions of the world, and its present position is no indication of its lowering of its standards or a lessening of its efficiency. On the contrary, owing to the very activity of this wonderful conservatory, and to the excellent training it has always afforded, many other schools have been founded, through the influence of its graduates, in other centers of Europe and America, in which the musical and technical ideals of Leipzig have been transplanted and have flourished to an extent that in many ways has placed them on a par with Leipzig. It resembles in this respect the fine constructive expansion work done by our own New England Conservatory, Peabody Conservatory and the Oberlin Conservatory.

With more modern equipment, schools derived from older schools often seem to have an advantage; but in those patterned after Leipzig the old Leipzig spirit always remains. This school has suffered to some extent, at times in the past, from over-conservatism, a conservatism which made it blind to the compositions of Schumann, Liszt, Wagner and Brahms in their early careers. That is not, however, the case today. Under the direction of the liberal Max Pauer, it has made great advances. But just listen to some of the "upper harmonics" that are waited upon the breezes as you stand near the conservatory today. Behold the mantle of modernism has fallen upon this German holy of holies! True, you will catch strains of Bach, Mozart, Beethoven, Czerny, Clementi, and even Mendelssohn; but with it all is the music of the present day revolutionary mind, music that even the masters, once exiled from its halls, would have difficulty in tolerating.

Max Pauer is known in America as a virtuoso pianist. He was born in London, the son of the Austrian Court Pianist, Ernst Pauer, who lived in London for forty-five years. He was a predestined pedagogue and his son is a worthy successor. Pauer for many years was at Stuttgart and prior to that was a professor at the Cologne Conservatory.

A Noble Band

MANY YEARS AGO we secured from the Leipzig Conservatory a complete list of its pupils and set out to make an analysis of this roll, to ascertain how many achieved sufficient fame to entitle them to admission to musical dictionaries. While the proportion was possibly greater than from almost any other conservatory covering a similar period, it was ridiculously small. Nevertheless, the thousands who never got their names into permanent print have unquestionably rendered a service to music quite as important as their better known fellows. Large numbers of American students imported musical culture from Leipzig, which is now a regular part of the musical background of America, and which accounts in many ways for the

very high standards of our leading music schools, which now rank with the finest in history. Among the best known Americans who studied at Leipzig in the past have been Buck, Paine, Chadwick, Presser, Mason and Sherwood. Think of the constructive work that these men of other days have done for the music of America, and doff your hat. Henri Marteau, master violinist, Robert Teichmüller, famous technique expert, Julius Klengel, cello virtuoso, and Max Pauer, have attracted large numbers of pupils to the conservatory in recent years.

The Opera Cachet

LEIPZIG IS NOT so distinguished for its opera as are Berlin, Munich and some other centers, but the performances are of a high standard. The Leipzig Opera is in what is known as the New Theater—distinguishing it from the Old Theater which is devoted to comedy and drama. Here is an excellent municipal orchestra which during the past has had such noted directors as Lortzing, Nessler, Mahler and Nikisch. Gustav Bruchner and his *régisieur*, Walter Brueggemann, have in recent years distinguished this theater by very novel and artistic settings of the latest works, such as Krenek's "Jonny Spielt Auf," d'Albert's "Black Orchid" and other productions given in this opera house for the first time.

The presentation of opera in Germany has improved immensely in recent years, as indeed has opera in all countries. When, in our student days, we first saw opera in Germany (save for the performances in Bayreuth and at the Prinz Regenten Theater in Munich), we were greatly disillusioned. Much of it had the effect of being both gawky and academic, a fatal com-

bination. The stage direction was stiff and mechanical; the costumes, unattractive; the wigs, "impossible." In fact a performance was likely to resemble a musical wax-works come to life.

The Wagnerian influence, as well as that of such great stage directors as Max Reinhardt, and possibly most of all the cult of æsthetic rhythm as developed by Isadora Duncan, Jacques Dalcroze and Mary Wigman, have worked an enormous change. Many of the performances now are given with a kind of Hellenic artistic economy, which has made many German opera presentations models of æsthetic beauty. We remember years ago sitting through a Wagnerian performance at a German opera house—a performance remembered as a nightmare of ugliness, with a wooden orchestra, ungainly singers with *papier maché* countenances, scenery which looked as though it had been made by a student of mechanical drawing, an antique ballet corps and execrable lighting. Recently we saw the same opera at the same house and it was given with splendid smoothness, real inspiration and consummate taste. At least, the members of the ballet had lost about forty years and as many pounds.

The New Opera Production

AT THE HOME of Frau Robert Forberg, widow of the noted Leipzig publisher who established the firm of Robert Forberg (now ably managed by the genial Horst von Röbel), we met at dinner Prof. Dr. Max von Schillings. Schillings is one of the foremost living operatic conductors and is also looked upon as one of the leading composers of Germany. He is a giant, physically and intellectually, and has a splendid fund of humor. He has

traveled far and wide as an operatic conductor and was received at the Metropolitan in New York, with great acclaim. When the notable advance in German operatic presentation was mentioned to him, he said that he felt that Germany had the natural ambition to lead the world in this field, stating that:

"Opera is greatest when the imagination is not robbed of the opportunity to envision the composer's meaning, by too great stage realism. There must be nothing in the production which can interfere with the picture which the auditor would have, were he imagining and ideal performance of the work. The scenery, the singers, the orchestra, the conductor and the lighting are best when they are least conspicuous and all join in making a perfect artistic ensemble."

Schillings' own operas and symphonic works have won him wide renown. Later we heard him give a series of Wagnerian performances at Barcelona, which seemed among the best we had ever known.

Preserving Memories

THE MUSICAL VISITOR will find many commemorative tablets upon houses which have become famous as the residences of such musicians as Mendelssohn, Marschner, Schumann and Mahler. In the New Gewandhaus he also will be thrilled by seeing the music desk from which Mozart, Wagner, Brahms, Liszt, Grieg, Berlioz, Schumann, Weber and others conducted the concerts. In fact in many museums and in private collections of the city are stored a vast number of the great historical musical relics of Germany. The visitor also should not fail to see the powerful statue of Beethoven by Max Klinger, in the museum. Klinger, one of the greatest painters, sculptors and engravers of modern Germany, is a native of Leipzig.

Leipzig is one of the great educational centers of the world. Its University boasts as former students, among hundreds of other famous men, the great Goethe and Lessing. The city is also one of the greatest publishing centers of history, not merely of music but also of all kinds of literature. Its music publishing interests are prodigious. Here also was published those famous papers *Neue Zeitschrift für Musik* (founded by Schumann) and the *Allgemeine Musik-Zeitung* (organ of Richard Wagner), which later were combined by the publishing house of Siegel-Lindemann. The writer was for some time on the staff of this paper.

There are, at the University of Leipzig, courses in the Science of Music, leading to the degree of Ph.D., as there are at Berlin, Bonn, Breslau, Cologne, Erlangen, Freiburg, Giessen, Goettingen, Greifswald, Halle, Heidelberg, Kiel, Königsberg, Marburg, Munich, Münster and Tübingen. Relatively few "go in" for these courses, in comparison with those studying music at conservatories and with private teachers. Those interested may obtain information from the *Deutscher Akademischer Austauschdienst*, Schloss, Berlin, C. 2. Americans, however, are advised to investigate carefully the exceptionally fine opportunities offered by leaders among our own universities, which have attracted large



A CONCERT OF THE GEWANDHAUS ORCHESTRA, LEIPZIG, WITH PROF. BRUNO WALTER CONDUCTING

Schumann Discovers a Young Genius

By HENRY EVANS EUSTIS

SCHUMANN, on his own thorny path to fame, found time to plant a flower in the garden of a young brother aspirant. In "The Unknown Brahms," by Robert Haven Schaffer, the author tells how, after having extolled the talent of the youthful Johannes in that momentous article, *New Paths*, in the "Neue Zeitschrift für Musik" and having stormed the Parnassus of the publishers of Leipzig, in favor of the bringing out of some of his early works, he suddenly shifts the scene to the home of the struggling youth.

"In Hamburg, meanwhile, the humble Brahms family was shocked into a delirium of joy by the arrival of a letter about the absent one, written and signed by the great Schumann himself. Wildly brandishing the sheets, Johann Jakob (the father) burst into the room of his old crony, Fritz Becker, seized him by the collar, and shouted in his broad *Platt-Deutsch*: 'You, Fritz, now what do you say to this? Schumann declares my Hanne is a great, important artist, and he'll be a second Beethoven.'

"The good Fritz was outraged. This sounded to him like blasphemy. 'What,' he cried, 'that foolish towheaded old urchin is to be a Beethoven? Have you gone off your head? In all his days your Hanne will turn into no great man. How can you believe such nonsense?' And he went on refuting the proud father's documentary proofs until Johann Jakob, though somewhat dampened, withdrew with the Parthian shot, 'But Schumann says so!'"



THE FAMOUS THOMASKIRCHE OF LEIPZIG

Passing Notes

By FLORENCE LEONARD

Composing to save his life: Ignaz Pleyel, Kapellmeister at Strassburg, 1789, was in danger of losing his liberty if not his life. He offered to write a brilliant musical composition to glorify the Revolution. The National Assembly accepted his offer and he escaped all harm. This work required field guns and seven alarm bells for performance.

Rossini in his student days was called by his fellow students "il tedesco," "the little German," because of his fondness for the works of Haydn and Mozart. His earlier compositions were strongly influenced by them.

Berlioz taught himself orchestration by reading the score of an opera while it was being performed. He wrote two overtures, "Les Francs-Juges" and "Waverley," without really knowing if it were possible to play them.

A patriot: Verdi was identified in his younger days with the cause of Italian unity, and his very name was used as a rallying cry, its letters standing for the patriotic toast, "Vittorio Emmanuele Re d'Italia" (V-E-R-D-I).—Bispham.

The Etude Music Study Expansion League

Great Revival of Interest in Practice

The Etude Music Study Expansion League is succeeding far beyond first expectations.

The movement, which is now nation wide, was given its original impetus so that it would establish itself along natural and distinctive lines without being forced. An Advisory Board including many of the country's most famous musicians and teachers, has been formed and their enthusiasm for the ideals of the project is unbounded. A list of these names will be published later.

It is now clear that an organization of very great force, without arbitrary rules or restricting regulations, with no national expense to the members and with unlimited possibilities for increasing the musical activities of the music lovers and students of America, has been successfully launched.

Thousands of members already have signed the pledges and are busily and happily engaged in practice. Practice pledges are sent by the League, entirely without cost. Write for the number you can profitably use. Pupils are delighted to have them in their possession. One great western music school has just asked for two hundred.

Music Study League Local Centers

League centers have come into

existence as a natural sequence. Like Topsy, they have "just grown." These centers have started to take the names of famous American musicians, such as

Etude Music Study League
MacDowell Center

(or Mason Center, Foster Center, Nevin Center, Chadwick Center, Sousa Center, Hadley Center, Hanson Center, Lieurance Center).

Those who have started these centers have made it a point not to encumber the



real work of the League with parliamentary ropes. The less of this the better. However, to enable some, who look for a more definite organization, to have what they desire, we present herewith a very simple outline of a constitution which might be adopted by such a group. It should be remembered that the obvious object of such a center is the expansion of the music study idea, supplemented by meetings designed to permit the study of books, magazines and the performance of music for the mutual benefit of the members. There should be no fees or expenses, other than the occasional *pro rata* division for any expenditures for necessary stationery or refreshments, upon which the members may decide.

We desire to have all League members inform us at once of the formation of a center, giving the leaders and their addresses and the name of the center.

Just imagine how American music would advance if every city and town in the nation had a center in proportion to the number of its music lovers!

A Suggested Constitution ARTICLE I

In order to promote the study of music and insure daily practice along the ideals of The Etude Music Study Expansion League, we, as members of the (Continued on page 759)

THE ETUDE

MUSIC STUDY EXPANSION LEAGUE

PRACTICE PLEDGE

REALIZING that never before in the history of the world have there been such opportunities as now to enjoy and to appreciate the finest music, and

Realizing that to avail myself of those opportunities I must make a contribution of personal effort that can only come through regular daily practice,

I HEREBY PLEDGE myself during the year following this date to practice and to study music at least..... minutes every day, and

I FURTHER PLEDGE myself to induce as many other musically interested persons as possible to sign one of these pledge cards.



I understand that signing this Practice Pledge entitles me, without any cost or other obligation, to membership in *The Etude Music Study Expansion League*.

If I send in the attached card, this pledge becomes a certificate of membership.

(Signed)

Date

(This Pledge is to be retained by the signer)

Additional copies of this Pledge Card may be secured without cost upon application to The Etude Music Study Expansion League, 1712 Chestnut St., Phila., Pa.



A MUSICAL CHRISTMAS OF OTHER DAYS

Santa Claus' Surprise Party

By MABELLE C. FLINT

The speaking character representing a nation may have as many supporters of the same nationality as desired. All appropriately costumed.

Uncle Sam should wear the typical Uncle Sam costume, while the other American children may be dressed as sailors, boy and girl scouts, farmers and colonial children, and so on.

Santa Claus wears the usual red Santa Claus suit. Mrs. Santa Claus should wear a long, old-fashioned, full skirt of a dull shade, with an old style tie apron, and a large cap which entirely covers her hair.

Little Sambo should wear a tow sack with black hose and long black gloves, while the other Ethiopians may have varied costumes.

The Elves costumes should be made of either brown or blue denim, with pointed caps. Padding should be used to make the bodies "round and jolly." Bed room slippers, with small wire six inches long, and bent V-shape, the ends sewed to each side of sole, then covered with material like suits, gives the pointed toe effect necessary to complete the costume.

Other nations may be represented, if desired.

SCENE I

Living room of Santa Claus' house. Usual old-fashioned furniture. Mrs. Santa sitting in big rocker, knitting on a baby's bootie, as she rocks she sings.

CHRISTMAS WILL SOON BE HERE

(Loud groans are heard outside the room, which interrupt her song. Mrs. Santa jumps up and runs to the door. She meets the four elves, Milliken, Filliken, Billiken and Pilliken, half carrying poor old Santa Claus. They help him to a couch. One covers him with a blanket, another rubs his head, of the other two, each takes one of his hands and rubs it. Mrs. Santa wrings her hands, imploring Santa to tell her what ails him; but he only groans louder and louder. Finally, she goes to the telephone and rings hard and long.)

Mrs. Santa. Hello! Is this Earth? Give me Doctor Washington at once. . . Hello! . . . Is this Dr. Washington? . . . This is Mrs. Santa Claus. . . Yes, Mrs. Santa Claus. . . Oh doctor, can you get an airship and come up here at once? Poor old Santa is very ill. . . All right, doctor, I'll give him some hot tea at once, but mind now, you hurry!

(She hangs up the receiver, rushes out of the room and presently returns with a cup of tea. Placing her left arm under Santa's head, she holds him up and makes him sip the tea. All this time the elves have been rubbing him, but when he starts to drink, they go and sit in a row on a low bench to left of stage. Just as Santa finishes his tea, an auto horn sounds outside. The elves jump up and run to the door. They meet Dr. Washington who is bundled up in a big fur coat, cap, mittens and goggles. Mrs. Santa rushes to the door, helps the doctor remove his coat and other wraps and gives them to the elves who hang them on a coat rack. Then the doctor goes over to couch and feels Santa's pulse.)

Dr. Washington. Well, well, Santa, I'm not surprised at this. I warned you last summer, when you came down to earth to buy all that fur coat, cap, mittens and goggles. Mrs. Santa rushes to the door, helps the doctor remove his coat and other wraps and gives them to the elves who hang them on a coat rack. Then the doctor goes over to couch and feels Santa's pulse.)

Santa. Yes, I know, doctor, but Christmas will be here next week; my presents are all ready to deliver; and I simply can't disappoint the children.

Doctor. Well, we'll see, we'll see. I'll fix you up some medicine. (Opens his case and asks Mrs. Santa for a glass of water. He puts medicine in it and has Santa to drink. Then Santa lies back on pillows and soon goes to sleep. All watch him; then Mrs. Santa motions for the doctor to

come over to the other side of the room.)

Mrs. Santa. Doctor, I have been thinking. We must manage some way not to disappoint the children. Why can't we have them come here, instead of Santa going to them? You know a trip like this would be easy, with an airship to make it in.

Doctor (patting her on the shoulder). Why, Mrs. Santa, of course the children can come here; and how they will enjoy it, too! I have heard many a little chap say he wished he could go to 'Santa Claus' house; and now he is going to have a chance to do it. Well, I see Santa is sleeping soundly, so just let him rest there until morning; and manage somehow to keep him in bed till time for the children's party. (Walks over to get his wraps. Mrs. S. holds his coat. Elves hand him his cap, mittens, and so on.) You might call me up in the morning and tell me how old Santa is feeling. Goodnight. Take good care of Santa, my little elves! Goodbye! Goodbye! (Hurries off stage.)

CURTAIN SCENE II

Same living room. Mrs. Santa walks in with a pencil in one hand and a piece of paper in the other. She sits down near the telephone and reads a-loud.

"Uncle Sam, Red, White and Blue; 1776 (Rings telephone) Hello, Earth. . . This is Mrs. Santa Claus. I want to speak to Uncle Sam, please. . . Hello! . . . How are you, Uncle Sam? . . . That's good! Now, Uncle Sam, we are going to be compelled to reverse things this Christmas. Poor old Santa Claus is sick in bed with a nervous breakdown. I called Doctor Washington to see him, last night. He ordered him to bed and said that he positively could not make his rounds this Christmas; so I have decided to give a big Christmas party right here in our house and to invite all the children to come. Eh? You say you like the idea? Well, I'm glad you do. . . Yes. . . They can all meet in America and come up in one of your big airships. Now I am going to be very busy getting all the presents ready; and I shall serve refreshments, too; so I am asking a favor of you. Would it be too much trouble for you to call up the children and invite them to the party? . . . Well, that certainly is kind of you. . . Now be sure and don't overlook any of them. . . What's that? Yes, I have a list, but I'm afraid it is not complete. I'll read it over to you and you can copy it. . . also their telephone numbers. . . Get your pencil ready. . . Johnny Bull, England, No. 9725. . . Hans and Gretchen, Germany, No. 9634. . . Carlos,

Spain, No. 1853. . . Rubinoff, Russia, No. 5386. . . Ivanoff, Iceland, No. 7418. . . Hulda, Holland, No. 0648. . . Yoki-San, Japan, No. 535. . . Antonio, Italy, No. 8415. . . Oh, yes! We mustn't forget little Sambo of Africa. His telephone number is Watermelon, 7 come 11. You will have to look up the rest of them. Tell them to meet you early and to come directly to our house. Get here by half past seven on Christmas eve, and I will see that Santa is up and answers your knock. Well, Uncle Sam, I'll leave it to you to make our party a success (hangs up the receiver and leaves the room).

CURTAIN

SCENE III

Children enter at front door and come down the center aisle, through audience. All carry packages. They prance and dance along as they sing.

JINGLE BELLS

Uncle Sam (who has led in the march and also the singing, now walks up close to Santa's door, puts his fingers to his lips and says). Ssh—Ssh—Here is Santa's house.

Little Sambo. Is you all shuah dis am de place?

Uncle Sam (whispering). Yes, I am positive. You know that time I flew around the North Pole with those explorers we dropped down here, thinking we would spend the evening chatting with Santa Claus; but just as we were getting ready to make a landing, we saw him and his reindeers dashing over a mountain peak, so we were disappointed. But come on, and remember, when Santa opens the door we are all to call out, Surprise! Surprise! (Uncle Sam walks up to the door and knocks, while all the children crowd up close to him. Presently the door opens just a little and Santa sticks his head out).

Santa. Hello! Hello! Who comes here?

Children. Surprise! Surprise!

Santa (opening the door wide). Why children, children! Where did you come from?

Children. We came from the earth, to surprise you on Christmas Eve.

Santa. Bless you! Come in! Come in! (Shakes hands with Uncle Sam and Mrs. Santa, then puts his hands to his mouth and calls) Mother! Mother!

Mrs. Santa (rushing in all out of breath). My goodness! What does all this mean?

Santa (very much excited). My little friends have come up to surprise me.

Uncle Sam. Dear Santa and Mrs. Santa Claus, we heard about Santa's illness. Dr. Washington told us he was not able to visit us this year; so we decided to come and visit him. For years and years he has brought us presents, candy and toys, and yet not once have we thought of him. We have gifts for both of you.

Santa. Bless your little hearts (sitting on a couch).

Mrs. Santa. Well, you certainly have surprised us. Just come over here and put your boxes on this table. (All walk to the back of the stage and leave their packages.) Now sit down on these benches and I'll call our little elves, who will sing and dance for you. (Children take seats. Mrs. Santa goes to the door and calls. Four elves come bounding in. They stand in a row, each with the index finger of his right hand touching his cap.) Now, my elves, I want you to introduce yourselves to these children, and then to sing and dance for them. (Mrs. Santa sits beside Santa, on the couch.)

First Elf (stepping out two steps). My name is Milliken.

I tend the lightfoot reindeer,
I feed them oats and hay,
To keep them in condition
For journeys far away.

(Steps back in line.)

Second Elf (stepping out). My name is Billiken.

I make all the choo-choo trains.
And all the toys and sleds;
I paint them up in colors bright,
With yellows, blues and reds.

(Steps back in line.)

Third Elf (stepping out). My name is Pilliken.

I make the pretty dollies,
Who shut their eyes so tight;
Who say "Papa" and "Mama,"
When they are squeezed just right.

(Steps back in line.)

Fourth Elf (stepping out). My name is Filliken.

I make the candy that will fill
Each child a sock each year;
It gives to old and young alike
A bit of Christmas cheer.

(Steps back in line.)

HI-HO, HI-HO!

The Elves Dance

Use Hi-Ho song for music.

1st Step. All face front of stage in a row, with arms on each other's shoulders. The two on the ends put disengaged hands on their hips. All stand far enough apart so as to have room to turn around and not interfere with each other's movements.

Start with the left toe tapping floor directly in front; count 1-2 (Hi); lift foot and place toe to left, counting 3-4 (Ho). Repeat. Now all take three steps to left, counting 1-2-3-rest (Jolly little). All move to right, taking three steps and counting 1-2-3-rest (elves are we). Repeat to end of strain. Then start with the right foot and do through to end of music.

2nd Step. Each releases shoulder position and holds both arms stretched out full length. Bend body well over to left, with left arm down and right up in air. Step on left foot, count 1-2 (Hi). Step on right foot; bend to right and count 3-4 (Ho); left foot, 1-2 (Hi); right foot, 3-4 (Ho). Keep turning to left with these steps and positions until facing front. Then start with right foot and do same steps to end of strain. At the end of the dance all take their seats.

Children clap their hands, then stand and, with Uncle Sam leading, sing Merry, Merry Christmas, after which they are seated.

Uncle Sam (standing). Now Santa, you are well acquainted with all of us children; but this is the first time Mrs. Santa has seen us, so I will introduce my friends to her. (He goes over and takes Hulda by the hand.)

Hulda (walking over to Mrs. Santa and making a bow).

I am from Holland, with windmills galore;
The children send greetings, for you they adore.

She returns to her seat; then Uncle Sam takes the next one, and so on until all have spoken.

Rubino.

I come from distant Russia's
Many million girls and boys,
Who will miss their dear old Santa
With his jolly smiles and toys.

Johnny Bull.

I come from Merrie England,
Just to bring a "Howdy do?"
With a message from our children
That we're loyal, all, to you.

Olaf.

From a distant northern country,
I have sought you in this nice land,
Just to bring a loving message
From the little ones of Iceland.

Sambo.

You can see, dear Missis Santa,
I am but a tiny tot;
Just the same, we love dear Santa,
Though our country's bilin' hot.

Yoki-San.

In a lovely Far East region
Of the world lies fair Japan;
And her children send you greetings
Through their herald, Yoki-San.

(She ko-tows to Santa.)

Sandy.

I have come from bonny Scotland
With its heather and its plaid;
When the children know I've seen you,
It will surely make them glad.

Antonio.

From our fair Italian country,
With its skies so very blue,
All the children send best wishes
And their fondest love to you.

After all have been introduced, Uncle Sam goes over to a table and picks up some packages. He then walks over to Santa and Mrs. Santa, who now stand.

Uncle Sam. We now are going to distribute your presents. We want you to open them and then tell us if you like them.

Mrs. Santa. Billiken, bring in my sewing table. (Billiken gets a folding table and places it at the center front of the stage, where all the presents are displayed. Mr. and Mrs. Santa start unwrapping their boxes. The four elves dance and frolic around. Santa gets a big overcoat, cap, mittens, underwear, handkerchiefs, and so on, which he shows to all the children. Mrs. Santa gets a fur piece, a dress, a bath robe and a compact.)

Mrs. Santa. Well, well, children, I was never in my life so agreeably surprised. All these nice presents from you girls and boys! But I'm sure I don't know how to use this one (holding up compact).

Hulda (coming forward). Here, Mrs. Santa, let me show you how to use it.

Mrs. Santa. All right, my child. I will sit in this chair (pulling the big rocker to the front of the stage, so she is facing audience) and you can make me up. I believe that is what they call it, isn't it?

Hulda. Yes. Now sit real still, so I won't get the red on your ear instead of your cheek. But, Mrs. Santa, your cheeks are already so rosy that I won't have to use much. (She makes up Mrs. Santa's face, then stands back and looks at her.) There! You look more like a Queen than like Santa Claus' wife.

(Mrs. Santa picks up a hand mirror, looks at herself, and turns her head from side to side, while the children all clap their hands and laugh.)

Uncle Sam. Oh, Mrs. Santa Claus, you are really beautiful! Now won't you go and put on your new dress for us?

Children. Yes, please do, Mrs. Santa.

(Mrs. Santa leaves the stage and makes the change. While she is gone, Santa tries on his new coat, cap, and other articles of dress, and the children and elves make merry until Mrs. Santa returns. She walks to the center front of the stage; Santa walks over, inspects the new dress, turns her around, and smooths out her hair.)

Santa Claus. What do you say, children?

Children. Oh Santa, she is lovely!

Mrs. Santa takes Santa by the hand; they face the children and sing.

When the song is finished, the children stand up, clap their hands, and then sit down. Mrs. Santa remains standing by Santa, who sits on the couch.

Uncle Sam (standing). We are glad to have given you so much pleasure tonight (sits down).

Mrs. Santa. Now, children, I am going to give you some candy and apples and then distribute your presents. (The elves follow her out of the room and soon return with refreshments, pass them around; and, after the children have eaten a short time, Mrs. Santa gets their boxes from the Christmas tree. As she calls out the names, the children stand, and the elves pass the presents around. After each has received a box, Uncle Sam stands up.)

Uncle Sam. It is getting late; we have a long journey ahead of us; and so we must bid you "Good night." (Children form a group near the exit and sing their "Good-bye Song" once through; then, on the repeat, waving hands, they slowly back away and disappear at the end of the song. Mr. and Mrs. Santa, who have been standing near the couch, facing the children, wave their hands as the curtain falls.)

CURTAIN

FIFTY YEARS AGO THIS MONTH

AMY FAY, one of the most brilliant pianists that America has produced, wrote in THE ETUDE:

"It is a nice point to decide when a passage is hard in itself, and when it is so from what goes before. Take, for example, the broken octave passage for the right hand, in Chopin's *A flat Ballade*, in my judgment one of the most difficult pieces written for the piano. Nine pianists out of ten are unequal to it.

"I should like to know, for curiosity's sake, how many hours I have spent, at different times in my life, over that passage.

It requires at once immense strength and immense lightness and flexibility.

"I discovered after a while that the passage, by itself, is not difficult; but, as the culmination of the climax which precedes it for a page back, it is almost beyond human endurance.

"In a case like that, it seems to me better to practice the whole piece straight through. The mind should not become fixed too strongly upon the difficulty of certain passages, as is done by constant repetition. Don't think about it, but do it, somehow or other."

* * *

"It has required time to eradicate the idea that music must not be regarded as an accomplishment or luxury for a class of people, but rather as an educational necessity for every one. The winning of a majority of the school teachers to this viewpoint is the outstanding accomplishment of our five years of work, and I can virtually claim that the victory is ours. It is specially satisfactory to me because of the contention of people in Europe, where government supervision of music is the rule, that America has no musical ambition or life."—WALTER DAMROSCH.

The American Singer's Opportunities

By GLADYS SWARTHOUT

PRIMA DONNA, METROPOLITAN OPERA COMPANY

An Educational Conference Secured Expressly for the Etude Music Magazine, by Rose Heylbut

THE MOST IMPORTANT thing the young singer needs to do is to find himself. Dozens of earnest young students write to me each week, asking for advice as to method and teacher, or begging me to tell them the "secret of singing"; and that is the best counsel I can give. Finding yourself, vocally, involves, at the very start, a sense of responsibility which too few young people are able to grasp. While good teachers and correct methods are extremely important, they are only the hand-holds which enable one ultimately to stand firmly on his own feet. Antonio Scotti once said very significantly: "There are no good teachers . . . there are only good pupils!" Certainly, Scotti intended no slur upon our hundreds of capable vocal masters. He simply meant to emphasize the fact that nobody can do for you what you can not, or will not, do for yourself!

I worked ten years before being entrusted with any really major tasks; and I had begun at the age of thirteen, with all the most plastic years before me. Even then, it is only within the last two or three years that I have begun to feel sure of myself. It has taken me about fifteen years to find myself—and please believe me when I say that it really seems that I have only just begun. But in this process of finding myself, I have made a number of important discoveries.

Finding the Voice

IN THE BEGINNING, I followed quite slavishly all I was told to do. When my voice developed as a contralto, I concentrated exclusively upon deep, contralto chest tones. When I was told to relax, I slumped together so nervelessly that I could do nothing but feel like jelly! When told to watch my tongue, I thought so much about that difficult member that my mouth felt as if full of heavy, hot potatoes. I am sure that all of us go through that stage. Those with any experience in study will know exactly what I mean. All the instructions given me were right enough—in part! But it was not until I stopped my blind obedience and began thinking for myself, trying to adapt these instructions to my own particular, individual needs, that I felt myself making any real headway.

For instance, having set out with a natural contralto voice, I worked diligently on contralto tones; but, by the time I began to master them, I noticed that my upper and middle registers were by no means as easy as they should be. Over-specialization was tending, as it always does, to weaken the less used muscles. Through trying to be too good a contralto, I was robbing my other registers of the ease and power which they rightfully should have had. That meant that an entirely new start must be made, with the purpose of developing a middle and an upper register, including distinctly soprano tones. And this, in turn, involved an entirely new means of vocal approach. The higher tones, which came less naturally, required an immense amount of practice; and, in working at them, I learned the art of attacking a note from the top down. I do not mean that this had not been explained to me; but I learned it only by feeling it for myself, in an effort to better my work.



GLADYS SWARTHOUT

Knowing One's Self

AFTER THAT, I began experimenting. Since the newer, higher tones felt so rich and free through this (to me, new) upper attack, I tried out the same method in producing my own, original low tones. And, to my delighted surprise, they, too, came clearer, richer, easier—free of the thick, heavy, spongy, "hooty" quality which results from the chest-upward attack, and which all too frequently characterizes the contralto voice. No matter how deep their pitch, the tones I now produced were suspended, hung down from the top, floating—as good tones, of course, should be. Thus, while my teachers were undoubtedly correct in starting my work in my natural contralto register, I did not arrive at a real mastery of that natural register until after I had worked through my entire scale, applying the results of new study to the old foundations. This is what I mean by finding one's self. Probably no teacher in the world could have predicted that my best deep tones would develop as a direct result of a weak upper register! I had to discover my weakness, think about it, and experiment in overcoming it, and this for myself!

Similarly, in the matter of relaxation. It was only after years of intense application that I learned that the counsel of "re-

laxation" cannot be swallowed too literally. For my own needs (which, in their turn, must not be taken too literally by other singers, to whom they may not have the slightest application), I worked out a satisfactory plan by drawing an analogy between singing and golf.

Now that is not so funny as it sounds. The sheer mechanics of singing are just as much a matter of muscular control as the motions of golf—a sort of vocal sport! I was told to relax when I learned golf, but I soon saw that this would not work. Relaxation means the slumping-together non-control that leads to nothing but sleep. The relaxation needed in golf was not orthodox relaxation at all; it was, rather, an easy, vitalized, lifted feeling, involving a very definite, expansive tension in the muscles doing the work.

I tried this vitalized ease in my singing, as well, and got much better results. I know that a great many people insist upon relaxation, and I have no wish to presume any dogmatic assertions against their views. I have seen colleagues actually throw themselves upon a couch, in the midst of their work, to induce the supine relaxation they believe in. And they do splendid work. But, in my own case, I can do better when I "play golf vocally" and feel my muscles expanded by this vitalized, easy tension. I had to discover this for myself, too.

The American Method

WE AMERICAN SINGERS have the best opportunity in the world for self development. We are a pioneer people, after all. Our most successful industries and enterprises are those in which we have cut loose and blazed trails for ourselves. And now, at last, we are beginning to apply this strictly national trait to art as well as to trade and science. Do you appreciate the fact that we no longer hear so much about the necessity for foreign musical training? There are two reasons for this. Not only have we developed excellent teachers of our own, but we are evolving also our own school of singing!

The very things that people used to sigh about, a decade ago, are showing themselves to be of distinct advantage to the young singer. We used to deplore the fact that we had no scholarly musical traditions of our own; that our vocal students had to seek salvation in the distinctly foreign styles of France, Italy, and Germany. But within the brief span of my own student years, I have witnessed an entirely American school of singing in its development. This school is the selecting of the best points of all the others and building them into a new and distinctive whole, which is eminently our own.

The Best of Each

YOU WILL AGREE, I think, that our truly American singers present a style and a finish which, while different from those of our foreign colleagues, are in no wise inferior. This has been made possible by a truly American system of selection and rejection, of plain, practical trial and error. Let us have a look at what has happened.

The outstanding feature of the Italian vocal school is its free, easy, floating, natural tone production. But the very ease which makes Italian tone so singularly beautiful can tend to render Italian diction flabby. The French school gives us the magnificent trick of masked resonance, which enables a naturally small voice to project itself with such sustained carrying power that it cuts through the greatest orchestra and rises above it. But, again, this very insistence on head resonance may produce a very disagreeable nasality. And the taut precision of German diction can result in an equal tautness throughout the rest of the singing mechanism, which makes for harsh, forced tones and the sort of attack that causes chords to stand out in the throat. In the old days, an American student went abroad to learn, threw his lot in with one of these schools, and generally came back with a complete mastery of all its points, both good and bad. But the American school, which we can learn over here, goes a step farther! It produces tones as the Italian does, projects them as cleverly as the Frenchman, and acquires the precision of the German, without flabbiness, without nasal quality, and without taut, harsh effort.

We all know examples of the American school which prove this. I think Lawrence Tibbett stands as the supreme American singer. Listen carefully the next time you hear him, either in person or on the air; and watch for those points which, in his masterly delivery, characterize what I like to call the American school. His ease

of production matches the finest that ever came out of La Scala; his faintest tones carry so that you wonder how he can sing so *pianissimo* without making you conscious of breath diminution or "whisperiness"; and the firm, taut ease of his organs of speech make his diction a perfect thing. And Tibbett is not the only one. Richard Crooks, Grace Moore, Rose Bampton, John Charles Thomas, Helen Jepson, Richard Bonelli, and many more, are not alone gifted with truly great voices (American voices in background and color) but they also have developed an artistry according to the unique, eclectic, American way. Is it not thrilling to see native trained American artists rising to positions of eminence? It means that, by thinking for ourselves, we are asserting ourselves artistically, just as we have found ourselves in the fields of industry and science.

The Humble Beginning

OF COURSE, there is still one enormous gap for us to bridge—that period of development that must lie between the studio and stardom. The best vocal student in the world finds himself completely at sea when he first steps upon the operatic stage. The least successful opera singer has an elusive something at his command, a something built of fluency and experience, which the studio alone never can give. And we Americans have but small opportunity for this immensely necessary apprenticeship of training. The Metropolitan cannot coach beginners; and Mr. Gallo has not room for everybody, amiable as he is! Of course, the obvious remedy is more small opera houses, in Kansas City, Springfield, Houston, Spokane, *everywhere*; so that the plastic material of the singing student may be moulded into the firm contours of the professional artist. But if this remedy is obvious, it is not the least practical, because those most interested cannot bring it about. You and I, alas, cannot found opera troupes.

There is something, however, that can be done, that is, to correct the mistake so many vocal students make, of beginning at the top and then working down! As soon as an aspirant to operatic honors is ready to begin work on rôles, what happens? She studies *Elsa*, *Elisabeth*, *Aida*, *Marguerite*, *Butterfly*—all star parts, to sing which require years of experience, and which are publicly entrusted only to the surest and most subtle artists. And then, to her bitter chagrin, she discovers that, outside the studio she has not a chance in the world of using them!

I know dozens of girls, who have learned dozens of prima donna rôles, and who can not get even an audition to sing one aria!

If such a girl is fortunate enough to get an audition, and is successful in securing a contract, what happens next? She is allowed to sing, not *Elisabeth*, but one of the three *Pages* who invite *Wolfram* to begin the contest of song! Not *Aida*, but the voice of the unseen *Priestess*! My sincere advice to young singers is to leave *Elsa* and *Elisabeth* and *Aida* alone, and to work just as hard on the rôles of the pages, the confidantes, the priestesses. They are necessary parts; the opera could not be given without them. Of course, they are not the great, grand, thrilling rôles; but, if you will not object to my saying so, neither are you the great, grand, thrilling artist, as yet.

Oaks From Acorns Grow

GROW INTO your work. Be willing to remain small until you have worked your own way into something bigger. Approach your great work with humility, or just plain common sense! If you begin with *Aida*, you will have nothing to work up to—except disappointment. But, if you begin as a page and prove to some director that the hours of earnest work you have put into the part have made you the best, the most accomplished, the most convincing page in the world, the chances are that he will notice you and possibly will promote you to the part of the unseen priestess; and then there is a chance of *Aida* later!

My own operatic beginning certainly left much to be desired by way of training; but it was excellent practice in learning to work things out and to depend on myself. As a matter of fact, there had been no advance training whatever—not even the wrong rôles! I had not expected to sing opera. My family is of strict old Methodist stock, and my mother rather disliked the idea of my "going on the stage." Church, oratorio, and concert work were to be my limit. Kind friends, however, arranged an audition with the Chicago Opera, and Mary Garden accepted me. That was in the spring. My work was to begin in the autumn. During that summer, I learned twenty-three complete rôles. By that I mean that I learned the words, the music, and as much of the stage business as can be learned away from the stage. When rehearsal time began, I walked on without a thought of fear! I was just twenty, was elated with joyous enthusiasm, and just did not believe I could go wrong! At first I seemed to be given nothing but young men's parts—*Siebel*, the *Son of Boris*, *Frédéric* (in "Mignon"), the *Friend in "The Tales of Hoffmann,"* and *The Shepherd* in "Tannhäuser." The few feminine rôles assigned me, where I could wear lovely dresses, were nearly as big a thrill as the singing!

There was much to be learned, of course;

and again my great friend, Mary Garden, gave the soundest of advice by telling me to learn all I could by observing the others at their work. On the days when I was not rehearsing, I sat in the wings, score in hand, and took a full course of object lessons in operatic routine, by watching my more experienced colleagues. This is excellent training. There is nothing better for the young singer than to watch others, with humility!

Responsibility and Fear

I FIRST learned stage fright from Chaliapin! I was singing *Siebel*, in "Faust," to his *Méphistophélès*, and on my way into the garden I passed him backstage, blanched, perspiring, and murmuring to himself as he paced agitatedly up and down, up and down. Alarmed, I asked if he were ill. They told me he is always like that—completely unnerved before he goes on, and masterly as soon as he appears! I had not a moment to lose before my cue, but I did some quick thinking. If the great Chaliapin had "nerves," who was I to be so nonchalant? That little episode first awakened me to the tremendous responsibility the singer bears. People have faith in you; they put themselves out to come to hear you; they even pay big prices for that privilege; and the singer *must* shiver a little when reflecting on all she owes them. A little nervousness of this sort is wholesome! It makes you forget yourself, as center of the stage, and keeps you alive to what's expected.

If the eyes are on the microphones, one must keep even more alive to what is expected of him before trying for an audition. There is no more difficult work in the world than singing for the radio, because the delicate mechanism of this reproducing agency acts like a merciless lens that discovers and intensifies the least flaw in vocal equipment. We all know that certain defects can be covered up in personal singing. It is not the best practice; but it can be done! In radio, this is impossible. Breathiness, shakiness, badly resonated tone, defective breath control; every least little weakness is mirrored and magnified by that magic little black box.

The method of singing for the radio is no different from that of concert work; but radio does keep you more "on your toes!" I not long ago had a startling letter from a young girl. She asked advice about future work. Should she try concert work or fall back on the radio? She was advised not to fall back on radio but to work up to it, with prayer in her heart! Do you know that, proportionately, more people succeed in auditions for the Metropolitan Opera Company than for the great radio networks? Out of forty candidates

at the Opera, eight may be accepted. Of two thousand radio candidates, no more than two may draw contracts. So, whatever you feel about radio, do not think of it as a last resort, where anything will go!

Again, Listen, Observe

LET ME CLOSE on the note of that bit of advice from Mary Garden—that of learning by observing others. Our young music students are inclined to be much too critical. As soon as they have mastered the elements of production or effect, in their teachers' studios, they listen to mature artists, not as humble beginners, but as censors! I do not mean to suggest that public performers should not be open to criticism. Indeed they should! But the student would derive much more benefit from their performances if only he would listen with an open mind and a broad point of view. No matter how much the performer may do that is wrong, he probably will do a great deal more that is right, that will be helpful, that will give pleasure. The fact that Signor X. does not produce the sound of *r* in exactly the same way your teacher requires, does not mean that he is all to the bad! Forget the sound of *r*; watch the way he projects his resonance or uses his diaphragm. He may show something that will be of invaluable assistance. A little humility will go a long way towards opening new paths and smoothing the old ones.

Then, the getting into the habit of picking flaws will mar that most vital part of the singer's equipment, which has nothing to do with vocal eminence—the joyous enthusiasm which must rise up genuinely in one's heart if he would kindle it in the hearts of others. The singer who is sour at heart is just as ineffectual as the one who produces sour tones. I do not mean to be a *Pollyanna*. I have not much faith in *Pollyannas*; they are too good to be true! But make up your mind that everyone who survives the battle for public acclaim has something to offer, and try to appreciate that something. If you can not benefit from it, at least you can enjoy it. Do not criticize all the time! Remember that d'Israeli once said, "It is always easier to criticize than to be correct!"

SELF TEST QUESTIONS ON MISS SWARTHOUT'S ARTICLE

1. How is the singer to find herself vocally?
2. What characteristics unite in the best American singing?
3. Name some qualities in the singing of Lawrence Tibbett.
4. What is the usual routine to leading rôles in opera?
5. What significant advice did Mary Garden give to Miss Swarthout?

Rhythmic Drawing

By HELEN OLIPHANT BATES

RHYTHMIC DRAWING is a form of elementary dictation and rhythmic expression which, because it appeals strongly to the child mind, may be started when the pupil is only three or four years of age. Colored crayons and drawing paper hold a fascination for little ones who are just beginning to use their hands for creative work. Each child is given a piece of paper and is allowed to choose the color he likes best. For the first attempts at rhythmic drawing the teacher should select or improvise a piece of four measures which is composed entirely of notes of the same value—whole, half, or quarter—and ask the children to draw one figure for each note played. The figures must be simple enough not to distract the child's mind from the music to the drawing.

Children have such vivid imaginations that small circles may represent anything

from apples in a fruit dish, nuts in a basket or coins in a purse to soap bubbles or balloons in the air, and a straight line is at one moment a tree and the next a telephone wire or railroad track. This exercise should be repeated for several lessons, and each time the circles, dots or lines should represent a new thing.

After the children can draw a figure for each note played they may be given an exercise composed of quarter notes in two-four time and directed to draw a figure for every other note. This exercise will be the first attempt to feel the pulse of a piece, for if the piece starts on the accent, and the children mark every other note, they will be recording just the accented beats. Children will find it easier at first to distinguish between every other note than between a loud and a soft note, but gradually they should be taught to listen for the

notes with strong accents. Two-four time is followed by three-four and compound time.

It will take weeks and even months to get small children to the place where they can recognize any meter in varied rhythmic patterns, but, after they do reach this point, the next step is to feel the rhythm of the phrase. The figures here will consist of four lines or four parts, one for each measure in the four measure phrase.

The easiest figure is a square. One side of the square will be drawn as the first beat of each measure is played. When the second phrase is started, a new square will be begun. If the piece consists of two phrases, the child should complete two squares during the playing of the piece; if the piece consists of four phrases, he will complete four squares. Of course these squares will not be called squares before

the children. A square plays no part in a child's life. Let them be boxes of candy or tickets to the circus. The same end will be accomplished and the child's interest will be increased a hundred per cent.

Rhythmic drawing may be continued for some time as a part of the early class lessons provided sufficient variety is introduced in the presentation of the exercises. Children soon tire of the same thing and are always eager for a change and for something new and different.

Father Finn, leader of the famous Paulist Choir of Chicago, says, "A man must develop something else besides musical talent, if he is to have anything to express."

What is the Basis of the Piano Technic of Today

Great Pianists Give Important Opinions

By WALTER A. HANSEN

WHILE STANDING but a short distance from that master of the pianoforte, Vladimir Horowitz, as he was putting every fiber of his being into the playing of one of his soul-stirring recitals, the writer had a wonderful opportunity to observe at close hand the workings of his gargantuan technic. One was thrilled to the very marrow by those gorgeously sonorous masses of tone, which this young genius brings forth without in any way forcing the instrument and without any disturbing sounds being produced by straining the mechanism of his piano. "I hear him every day," said Mr. Horowitz's secretary, as he noticed my astonishment, "and every day I am thrilled anew by the marvelous quality and volume of his tone."

Here indeed is an artist in many respects like Rubinstein. But while Rubinstein, as it is said, frequently played enough false notes in the course of a recital to make up an entirely new program, Horowitz's technic is impeccable. For him, mechanical difficulties simply cease to exist. It is no mere cold logic that guides those miraculously trained fingers, wrists, and arms; it is the divine spark of awe-inspiring genius.

Scales or Exercises?

TO THE QUERY, "What exercises do you use?" asked during an intermission, "None at all," was his answer. "They make one too tired, and the result is that the necessary energy is lacking for attacking the compositions I want to play. I do select difficult passages from my repertoire and from new pieces and study and polish them, but technical exercises pure and simple—never!" "Do you never play scales?" was answered by a positive "Never!" And the next question, "Then do you not believe at all in mechanical exercises?" brought out "Indeed I do, until one is fifteen years of age. Up to that time pure technic, and plenty of it, is absolutely necessary; but afterwards—No!"

And Horowitz did not make these statements in a spirit of braggadocio. He is too sincere an artist for anything of that kind. For in spite of the fact that this young Russian—he is, at the present, but thirty years of age—is the possessor of a gift such as is vouchsafed but few mortals, he is extremely modest—modest almost to a fault. During the intermissions he was continually asking whether or not we thought he was giving pleasure to his audience.

Superlative Virtuosity

HOW IS IT possible to acquire and to retain such speed? Horowitz's performance of Chopin's *Etude in F Major*—the one from *Opus 10*—was a breath taking exhibition of poetry and virtuosity. How smoothly and apparently without effort those mighty arpeggios flowed from the fingers! And how rapidly! How beautifully and rhythmically the left hand declaimed the melody! How immaculate and fluent were the intricate ornamentations in Chopin's works, "those little groups of super-added notes," as Delacroix says, "falling from above the melodic figure in order to diaper it like a shower of dew!" But with it all one is always aware of the keenest and the most intense concentration on the part of the artist.

The answer to the foregoing question is:

A severe technical regimen in early youth coupled with a wonderfully alert brain. Listen to him play the Liszt-Busoni transcription of Paganini's *Etude No. 2*, hear him do the octave passages in Tchaikowsky's "B-flat Minor Concerto," Prokofiev's *Suggestion Diabolique*, and his own clever *Carmen Fantasy*, and wonder at the dumbfounding virtuosity.

"For me," Jose Iturbi, the great Spanish pianist, says, "Horowitz is the most significant among the present day masters of the piano. When I heard him for the first time, I wept." Surely a generous statement, coming as it did from the lips of another artist of most extraordinary accomplishments!

Another Speaks

"What exercises do you use?" was asked of Alexander Brailowsky, another brilliant luminary among the contemporary exponents of the art of the piano. "Exercises?" repeated Mr. Brailowsky; "I do not use exercises." "What exercises did you use?" followed. "Oh, I used some Czerny, I remember." But we know that Mr. Brailowsky, too, prepares his programs in the sweat of his brow. No detail is slighted. Points which, in the opinion of ordinary players, are mere bagatelles are of the utmost importance to him. He files and polishes, weighs and winnows, until his performances completely satisfy his exacting requirements.

Mr. Brailowsky was about to play the *Ritual Fire Dance*, from Manuel de Falla's "L'Amour Sorcier." This composition begins with a long and exceedingly effective trill. To learn how Mr. Brailowsky executes this technical figure, he was asked if he did the trill entirely from the arm or whether finger action was predominant. "I do not know just how I do it," said the artist. "Let me see." And he proceeded to go through the motions of playing the trill on his leg. Even casual observation showed that he does not do figures of this nature wholly in accordance with the tenets of those that spin and embroider fanciful theories regarding weight playing as though they had discovered the philosopher's stone.

This demonstration by Mr. Brailowsky showed well that, while Breithaupt's elucidations concerning weight playing contain much that is true and obvious, yet he and his followers advocate some things which are physically and physiologically unsound.

And France Speaks

ANOTHER HIGHLY satisfying artist among pianists is Alfred Cortot. There is something decidedly patrician about the art of this brilliant master. Withal, however, Mr. Cortot is a poet to the very tips of his marvelously trained fingers. He possesses all the qualifications a great artist must have. His technic is stupendous. His control of dynamic gradations is almost miraculous. He can thunder on the keyboard so that the very welkin rings; and he can whisper in a way that is the despair of many another artist.

Then, too, Mr. Cortot is a savant among pianists. It is doubtful whether there is another man living, who understands the mechanical principles of pianoforte playing more thoroughly than he. He has written a number of brilliant works on this subject and has edited many compositions in a

truly masterful manner. Let budding pianists dig and delve into the works of Alfred Cortot, and practice his technical exercises, and they will add cubits to their artistic stature.

A Modern Gradus

WHEN HIS EDITION of the *Etudes* of Chopin was mentioned as a monumental contribution to the literature of piano pedagogy, he referred to his most recent book, "Rational Principles of Pianoforte Technique." He then sat at the piano and demonstrated the keyboard gymnastics outlined in a preliminary chapter devoted to the study of movements of the fingers, hand and wrist. It was a most valuable lesson in his method of imparting suppleness and elasticity to the playing members.

"Do you yourself practice technical exercises?" he was asked. "Certainly I do. Ask my tuner," he continued. "I believe very strongly in table exercises. In ten minutes I can prepare my hands for the playing of a recital." So we see how great pianists differ in their methods of work.

Someone sent back a note urging that Mr. Cortot be asked to play as an encore the *Etude in A minor, Opus 25, No. 11* of Chopin. Very graciously he consented and gave a gripping performance of this composition which, as James Gibbons Huneker puts it, "has been justly compared to the screaming of wintry blasts." Mr. Cortot undoubtedly had not expected to play this particular number, but, accustomed as he is to keeping his technical equipment in a position to cope with any emergencies, he tossed off at a moment's notice the tremendous difficulties, with the greatest of ease and precision.

When Cortot plays the *Presto* of Chopin's "Sonata in B-flat minor," the movement in which, as some commentators have expressed it, we hear the wind sighing over the grave, he does another thing which only an artist with enormous technical ability is able to accomplish. He produces a marvelous effect of mystery, weirdness and sadness, by depressing the keys only half way during almost the entire movement. It is a million times easier to write about this remarkable feat than actually to do it on the pianoforte. Very, very few of those who devote their efforts to acquiring technical mastery are ever able to achieve such perfect muscular control.

And Sunny Spain

WHEN Jose Iturbi was asked what exercises he used, he replied that there are two studies which he practices religiously every day. They are Carl Czerny's *Toccata*, in the edition by Moritz Moskowski, and the *Octave Etude, No. 9*, from Moskowski's "15 *Etudes de Virtuosité, Opus 72*." To this famous collection of studies the composer, you know, has given the subtitle, "Per Aspera."

Mr. Iturbi also advises the playing of five finger exercises and studies in double notes, with marked expenditure of muscular strength. He, too, believes that there is much to be said in favor of weight playing, but does not think that the protagonists of this theory have by any manner of means devised a nostrum for all pianistic ills. Repeated octaves, he believes, must be practiced with much patience and perseverance. He declares that great benefit is derived

from taking a single octave and repeating it with proper wrist and arm action and with as much speed as is comfortably possible, for three minutes. Much attention must be given also to the playing of double sixths, taking care always to observe the proper fingering. He sets great store by the eighth study of the Clementi-Tausig "Gradus ad Parnassum," the study in the key of F major, in which octaves are held while the intervening fingers are given a goodly amount of work to do.

A Masterful Equipment

A CHARMING gentleman, is Mr. Iturbi, easily approachable, modest and unassuming in his manner. He has solid and refined musicianship, prodigious technical ability, large-mindedness in taste, and broadness of culture. He adores jazz. Not, however, the wishy-washy stuff which is served up to us in never ending quantities.

To stand beside Mr. Iturbi as he played bits of Chopin's *Scherzo in C-sharp minor*, the *Etude in A-flat major*, the sparkling *Study* in double thirds, and the *Variations on a Theme by Paganini*, left one astounded by the uncanny speed and precision with which he played the terrific passages in double thirds, at the lightning-like rapidity with which the blind octaves were done, and at the ferocious energy of those mighty arpeggios in the tenth variation of the second book. After Mr. Iturbi's recital a number of admirers gathered about him and asked that he show them how he executed the famous octave glissandos in the thirteenth variation of the first book of the Paganini-Brahms work. He very graciously demonstrated how the trick is done. As a matter of fact, a group of people kept him for some time doling out bits of pianistic information.

The Paganini-Brahms composition, by the way, is too frequently neglected by students and teachers; yet it is one of the most fascinating works in the entire domain of the literature of the piano. It requires and develops a complete technic, with a predominance of double notes and wrist playing. The variations are almost diabolical in their cleverness and in their complexity. Clara Schumann was wont to refer to them as the "Hexenvariationen." They were published when Brahms was only thirty-three years old and are still the despair of all but rare pianists.

Paganini himself wrote the theme and devised a number of variations terrifically difficult for violinists. In the year 1851 Franz Liszt, who had been profoundly impressed by the art of the great wizard of the violin, published his *Grandes Etudes de Paganini*, dedicated to Clara Schumann. But along came Johannes Brahms, eleven years later, and out-liszed Liszt.

It is fascinating to compare Liszt's variations with those by the man whom Hans von Bülow referred to as the third "Great B" in music. In the matter of musical expression, Brahms and Liszt could not always see eye to eye. The great Abbe adheres very faithfully to Paganini's patterns, but Brahms does a great amount of creating on his own. Liszt gave us eleven variations, but Brahms wrote twenty-eight. There are two books of them; and what a storehouse of material for those who have experienced that one must learn to play the piano in the sweat of the brow!

(Continued on page 749)

Christmas Again

Oh, the joy of it! Christmas again!
 Wonderful, jubilant, Christmas again!
 The holly, the carols, the candles galore,
 The gift-laden Christmas tree, wreaths on the door.
 Animals Noah ne'er saw in the ark,
 All out on parade for a glorious lark.
 The doll that says "Mama," the little toy drums,
 The canes made of candy, the bright sugar plums.
 And father's suspenders, and uncle's cigars,
 And sister's silk nothings, and junior's new cars;
 And slippers and neckties and hankies, oh, look!
 That new silk umbrella—why that's for the cook!

Get the smell of the turkey and cranberry jell,
 And festive plum pudding and coffee, oh, well,
 There's only one time that it comes in the year,
 And what is so jolly as good Christmas cheer?
 So here's to you all, a thousand times o'er,
 A real Merry Christmas, a million or more!

The saint and the sinner at Christmas are one,
 For the Lord of Forgiveness knows not what they've done.
 So, sing all ye heralds, your paeans increase,
 All hail to the Saviour, the great King of Peace.

Sing, bells in the snow mist, sing, stars,—oh, the stars
 That shine just as brightly on paupers and czars.
 Like all of the happiness Christmas can bring,
 They measure far more to the child than the king.

Oh, the joy of it! Christmas again!
 You hear it, you smell it, you feel it, you see it!
 There's naught in the world that is like it, I ken.
 It's Christmas, just Christmas,
 Your Christmas, our Christmas,
 Glorious, redolent Christmas again!

—James Francis Cooke.

The Vital First Year of Music Study

Selecting Right Materials for Children

By ELLA KETTERER

A very successful teacher of children tells how to pick out the teaching pieces and books which inspire the child to interested study

Biographical Note: Miss Ketterer was born in Camden, New Jersey, and studied the piano with Mrs. M. B. Moulton of Philadelphia. She was later a pupil for many years of the famous pianist, Constantin von Sternberg, and at the same time studied harmony under Russell King Miller. She has been extremely successful both as a teacher and as a composer of elementary piano teaching pieces.

THE DELIGHT, the high hopes, the anticipations of pleasure, with which the average pupil comes to the first music lessons, should be an inspiration to every teacher. Naturally, sex makes some difference in the attitude of many pupils. Boys, in America at least, often have the complex that music is effeminate. This is largely due to the fact that in our pioneer days girls were given cultural advantages, while boys, who were supposed to be prepared to do the rough work of the world, were kept away from the fine arts.

It was quite natural, therefore, that in time there should grow about music study a sort of juvenile masculine taboo; so that, even to this day, the boy pupil is very apt to sally forth for his music lesson with his music hidden under his sweater or between the sheets of a newspaper; while the girl pupil, going to the other extreme, proudly displays her music as a kind of badge of cultural or social significance. In recent years, however, boys have learned of so many great men who have been also fine musicians, that the attitude is rapidly changing; and, if the first lessons are interesting enough, they are thoroughly enjoyed by a wholesome boy as much as by a girl.

The "Well Begun"

THE UNDERSTANDING teacher's first important thought is to capitalize the child's natural joy and enthusiasm that come with the privilege of starting music lessons. Some of this first enthusiasm will no doubt disappear; but in most cases the interest can be held, certainly in the first year, by a judicious choice of material to be taught, and by an interesting presentation of that material. Never has there been such a vast number of good beginning books and pieces offered by publishers; but it is a delicate matter for a grown-up to know in all cases what will appeal to each pupil; and if the things chosen do not appeal to the child, he will not do his best work.

The teacher's greatest obligation is to make music, from the very beginning, acceptable to the pupil, by presenting it in the simplest possible words so as to be acceptable to the juvenile mind, and as a very beautiful and enjoyable life experience. Of course, every teacher has a few unfortunately "impossible" pupils, who look upon music as a necessary evil; but, to offset these, there are always the few joy bringing ones who forge ahead as surely as the others lag behind. However, the vast majority of them belong to that class whose members do good work and enjoy the lessons just so long as they are given material which they like, and who lose interest the instant they are given something that fails to please. It is upon these pupils that the wise and conscientious teacher spends infinite time and thought.

Capitalizing Native Aptitudes

A CHILD'S imagination and spirit of adventure usually are very active. Why not use both of these delightful traits of childhood to good advantage in teaching music? There are so many things to be taught in the first year, that surely every lesson can be made a brand new adventure into the beautifully varied realm of music.

The choice of a beginning book (and there are many good ones) is of the foremost importance. Every alive teacher knows how a child will practice, and practice, and practice, in order to be able to stand on his head, wiggle his ears, snap his fingers, or do some equally interesting stunt. The idea is to make each new thing he is to do in music seem as well worth while as the afore-mentioned accomplishments. That task is the teacher's responsibility. Certainly, the book chosen for the beginning work is going to help immeasurably.

The Good "Beginner's Book"

WHAT MAKES a good beginning book? There are many requisites.

First, the studies must be short, so that at least one new one may be conquered each lesson.

Second, every study must progress. By that, we mean there must be at least one thing which is entirely new to the pupil,

which may therefore be presented as a joyous adventure, and which will make him feel that he is distinctly making progress.

Third, no matter how simple the study may be, it must be melodious, easy to listen to and to sing, therefore easy to memorize. Studies with words which fit the music are best; also those with titles which stimulate the imagination.

Fourth, is the book which slowly but surely develops technic, not by the use of long tiresome exercises, but by a steady introduction into the little pieces, of certain things which are technic building.

Fifth, the ideal book is one which covers approximately one season's work with the average pupil. If the book progresses properly, the pupil should be well into the second grade at its conclusion.

First Year Technic

THE TECHNIC required for the first year should be varied. First comes the important principle of curved fingers, with the proper lift from the finger joints nearest the wrist, and the requisite relaxation of the arm and wrist. There are exercises and more exercises, which may be devised by the teacher to strengthen these curved fingers, five-finger exercises in intervals of seconds, thirds, fourths and fifths. But let them be short and practiced for only a few minutes a day.

This may be a very dry, uninteresting subject; but it is often possible to get the pupil to accept the necessary exercise as a sort of "stunt" or "trick," as did one of my small boy pupils. I had spoken to him, at his first lesson, about the position of the fingers; but he evidently had not given it any thought at all during his week's practice. So I explained to him again the importance of curved fingers and showed him how they might be trained by careful thought and practice. Finally he looked up and said, "Why that's just a *trick*, isn't it?" "Yes, I suppose it is," I answered. Then, very thoughtfully, he said, "Well, my hands are just like my dog. He's pretty dumb, but I've taught him most every trick in the world. I'll *get* that trick next week."

Learn Thumb Action the First Year

THE OTHER big principle to be learned the first year, from a technical standpoint, is prompt and easy thumb action. There are countless ways of varying this practice; and never need it prove uninteresting.

After conquering these two important points, is it not true that an excellent foundation has been laid for all further technic? Scale playing at a moderate pace should, of course, be begun in the first year, but what is that but a combination of good finger action and position, together with good thumb action? A thorough knowledge of major scales is more important, at this stage, than is speed in the playing of those scales.

From the very first lessons, appropriate pieces should accompany work in the book. The writer has seen too many little faces light up with joy, to delay giving the child one of the biggest thrills he will ever get in his musical career, his first piece of "sheet music." The pleasure he derives from that piece is greater than any he will ever have from a Chopin or Beethoven composition at its proper season.

Short Steps for Little Feet

IF THIS first piece is to be thoroughly enjoyed, it should be simple, short and melodious. Pieces with only one theme and a *Coda*, or with perhaps two short themes, are best; also those using only five notes in the right hand and six in the left, which will call for no complicated fingerings. One sharp or one flat seems to make no trouble, and the selection of pieces is wider. After that piece is memorized comes the thrill of playing before an audience. It does not matter if that audience be members of his own family, some of his little friends, or a *real* audience; he is sure to be proud of his ability to play. This pride is a great incentive toward bigger things.

Children rarely have any misgivings as to their ability to play in public. In fact, I think that this is the greatest difference between adult beginners and children. The adult thinks he cannot play in public, the child knows he can. This God given self-confidence of the child is one of the things I am most thankful for in my teaching. It conquers many and many a difficulty, and one of the surest ways of encouraging and strengthening it is to give him pieces he *can* and *does* play well.

Faith in Ouija

I HAVE KNOWN cases where a thoughtless word from the teacher or



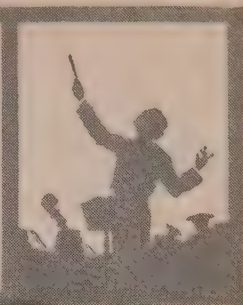
ELLA KETTERER

Recommended recordings: Rachmaninoff's lyrically spontaneous "Suite for Two Pianos," played by Vronsky and Babin (Victor set M213); the tuneful *Overture to "Der Fledermaus"* (Johann Strauss), played by the Berlin State Opera Orchestra under the baton of Bruno Walter (Columbia disc 9080M); Haydn's "String Quartet in D minor, Opus 76, No. 2," adequately performed by the Poltrineri Quartet (Columbia discs 68215-6); Weber's "Sonata in A major" for violin and piano (violinello transcription), played by the eminent violoncellist, Gregor Piatigorsky (Victor disc 8453); and Mozart's lovely "Sonata in A major" for violin and piano, played by Yehudi Menuhin and his sister Hephzibah (Victor discs 8442-3).



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
 FAMOUS BAND TRAINER AND CONDUCTOR



Good Mistakes

Some Practical Suggestions to the Brass Choir

By CLEMENT E. ROWE

THE FINEST orchestra conductor under whom the writer ever played as a student had as his unflinching motto, "Don't be afraid to make a mistake, but when you do, let it be a good mistake." There is much sound psychology in the advice. "To err is human," and even the best of musicians will play the right note at the wrong time or the wrong note at the right time, upon occasion. The really bad mistakes are those made by players who are not just quite sure whether to come in or not; they try to slide in so that they can answer, "Here!" if they are expected, or gently back out if they have counted the measures wrong.

This attitude on the part of the players, particularly in the brass section, is responsible for much of the "deadness" or lack of brilliance in amateur bands and orchestras, as contrasted with the sureness of attack found in professional groups. It may be corrected to some extent by much rehearsal of individual numbers, but if the treatment goes no further, the difficulty will crop up again in sight reading. A very few players who lack the "courage of their convictions" can effectively spoil the brilliance of any brass entrance.

Assuming that the player has a fair mastery of his instrument, there are two reasons for the "bad mistakes." The first may be named, broadly, technical sloppiness. The second is a lack of appreciation of the nature of the part to be played, indicative of insufficient ground work in the history of ensemble music, and the rôle of his instrument in it.

The first of these is too often ascribed to pure laziness. The admonishment, "Put your feet on the floor and quit blowing into your shoes," is frequently the only attempt to correct the trouble. True, too many players are just plain lazy, and no

amount of cajoling will persuade them to take a sustained interest in the work being rehearsed. But there is another cause for indifference, which is probably as prevalent as this.

The Lure of the Dance-band

HIGH SCHOOL musicians, especially in cities, are afflicted with *dance-banditis* and will probably continue to be so, as long as one of the bunch can report that So-and-So from the home town is making fifty dollars a week at some distant resort. There is also the ever present stimulus of an occasional two-dollar job in the neighborhood, although few students stop to think how disproportionately small is such compensation for the effort spent in gaining the skill needed for even this kind of an engagement. However, conductors of amateur groups must realize that these bands are here, and that the young musicians in them are playing music often hardly worth the name, and playing it in the absence of experienced conductors or older musicians who could direct the younger performers' efforts so as to bring at least a semblance of unity to the group. In rehearsals no one thinks of playing accurately, all that is required being a fair balance, if possible, toned down sufficiently to allow the melody parts to be heard, and with enough of brass and drums to give the rhythm.

These players now come to the band or orchestra rehearsal, bringing with them the careless habits they have acquired in their own small groups. If the large organization has enough of group spirit and the conductor can draw their interest to the finer music, they may respond very well. Too often, however, this is not the case; the players continue to "blow into their

shoes," and the rehearsal falls flat. Brass players come to like the "sweet" and "hot" parts and the faking given them in dance bands, and are often so out of sympathy with the serious works that they are not content to sit and count endless rests, no matter how splendid the compositions before them.

The second difficulty, lack of appreciation, is not so obvious, but it shows up in wrong entrances, and in cases where the player does not understand the part he is attempting to play. How often fine Wagnerian selections are completely ruined because the musicians are lost in the complexity of the thematic texture, and do not recognize as solo parts the motives which are assigned to them. Again, the magnificent choral parts which, in the band arrangement are played by the trombone section, come out with a complete lack of enthusiasm, while the conductor must hush up the rest of the band to favor this section which should easily have enough power to break through the greatest *fortissimo*. Wrong entrances, also, are often heard, simply because the player just does not "feel" that he is entering at the wrong place.

Finding the Cure

A SIMPLE CURE for these ills of musicianship would be an elixir leading to a conductors' Utopia. However, by attacking the problem right, some good may result. First, the conductor of a band of younger players should acquaint himself with the better dance orchestras which are on the air every night, find their good points, and encourage his players to notice how in these organizations the principles of good musicianship are observed. In the last few years jazz music has lost much of

its cacophony and blatanche, and there are dance bands to which persons of good musical taste can listen for a time with pleasure. The best of these groups are certainly not haphazard affairs, and the good college bands, among others, depend for their livelihood on the excellent musicianship of their members.

For the lack of appreciation, part of the cure lies, also, in the intelligent use of the radio. Why not devote a small part of rehearsal periods to discussion of the previous week's symphonic broadcasts, emphasizing points such as (in the case of the brass section) the logical places for brass entrances and the type of part given to this section.

Fortunate indeed is the player who finds himself in an orchestra which plays enough compositions of the old masters to allow him to become familiar with the classical use of the brass section. This will teach him the original purpose of his instrument in the orchestra, and he will be able to appreciate that, even in its freer use in modern times, it must still retain its distinctive force of attack and martial clarity.

When he knows and *feels* what is demanded of him, he will know instinctively the right entrance. He can ultimately almost dispense with counting measures and may be able to sit back and enjoy the rehearsal, securing perhaps an even better understanding of the compositions before him than the players having more complicated parts. He is thus ready to understand the broader use of his instrument from Wagner's time to the present day, since he now has knowledge of the original and basic purpose of the brass section. His mistakes will now be *good mistakes*, since he will be confident of himself and his understanding of the work in hand.

Practical Clarinet Playing

By WALTER R. OLSEN

CLARINETISTS in school bands seem to have about the same troubles. Some of the common faults are:

1. The awkward change from third line B-flat to third line B-natural; that is, from the chalumeau to the clarion register.
2. Poor tone.
3. Clumsy fingering.
4. Improper tonguing.
5. Lack of knowledge of the alternate fingerings.
6. Improper breathing.
7. Neglect of the chalumeau register when a beginner.
8. Treatment of throat tones.

The change from the chalumeau to the clarion register can become smooth and even only with long hours of diligent practice, and then only if done correctly. The secret lies in keeping the right hand fingers *covering the holes*, all the time, and keep-

ing the little finger of the left hand down on the left B-key when making both B-flat and B-natural. Many professional clarinetists hold the right hand fingers down when playing second space A, A-flat, and second line G. The writer does this in his own teaching, but some teachers do not recommend it, claiming that it numbs the throat tones. The left thumb should be as nearly parallel with the barrel of the clarinet as is possible and comfortable. It will then act as a hinge and tend to draw the other left hand fingers down closer to the tone holes.

Tone Quality

POOR TONE is very common, and due to many causes. One of the main difficulties is that most clarinetists do not know what a good tone is when they hear it. They have no ideal. The solution for this

is the radio and concert hall. Clarinetists in the symphony orchestra have quality of tone that can be accepted as the ideal. Students should listen to them and try to imitate their quality of tone. The tone should sound even, smooth, continuous and should have a hollow ring. A steadiness of the embouchure and a well developed breath control are necessary to produce a good tone. Have the student hold tones as long as he possibly can, all the while listening to the quality of tone. Precision of fingering gives the tone life and vitality that it needs. There certainly should be no *vibrato* or *tremolo*. This practice is decidedly bad and should never be permitted. Breathiness can be cured by careful selection of the reed and constantly listening and studying the tone.

Many students seem to have fingers that act as though they were all thumbs. The

fingers should work from the third joint and not from the first or second. The action should be light and dextrous. There is absolutely no need for pressure on the tone holes and rings. If pressure is required to obtain clear tones, the instrument should be overhauled. The fingers should be kept close to the tone holes, not waving around in the air. Half an inch above the instrument is far enough away. A good practice is to encourage the student to keep both little fingers touching their respective keys at all times. This seems to force the other fingers down close to the holes.

Controlling the Tongue

IN GENERAL, the tonguing is far too sharp for good clarinet playing. About half an inch under the reed is the proper place to apply the tongue. Many students

(Continued on page 745)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS
A Monthly Etude Feature of Great Importance
By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

MELODY AT DAWN

By LOUISE MARQUIS

And so it's "Merry Christmas!" again, and THE ETUDE, hand on heart and with the deepest bow, promises music lovers everywhere a host of delightful surprises for the coming twelvemonth. Getting to be a very hoary old gentleman now, THE ETUDE, and looked upon by many in the professional field as a sort of perennial Santa Claus, forever in the act of diving into his musical sack for fresh wonders.

Opening the music for our Christmas number Miss Marquis gives us a composition of medium difficulty in true lyric style. Singing, it travels over the keys from the first to the very last note. For the first eight measures the melody lies in the lower voice of the right hand, and from thence remains in the upper voice. The tempo is *moderato* and well sustained *legato* is indicated throughout. The opening theme should be heard in full rich *mezzo forte*. Observe the *crescendo* beginning toward the end of measure six, followed by a *diminuendo* and *ritard* at measure eight. The following measure nine repeats the theme an octave higher, in *tempo primo* and the dynamics are applied as indicated, not forgetting the *rallentando* at measure fifteen. The second theme in the relative minor—D minor—begins with measure seventeen. The mood in this section becomes livelier. The tempo is a bit faster—*piu mosso*—and dynamics are raised to *forte*. The left hand chord accompaniment adds interest to this section while the melody remains in the upper voice of the right hand and the effect of sustained *legato* must not be lost. The pedal is most important in this composition and must be used with care. Used freely in every measure it must not be allowed to blur. Phrasing also is important. Both pedal and phrase signs are unmistakably marked. The mood throughout should be pensive but never too somber.

PERPLEXED

By CHARLES HUERTER

The casual sight reader will no doubt think the above title very fitting, for this piece is undeniably a bit puzzling at first reading. Perplexity was not, of course, what Mr. Huertter sought to induce in the mind of the reader. The title was chosen to suggest the mood necessary to correct interpretation. The little phrases jump about in a manner that suggests indecision and unrest. Instead of making definite statements they rather ask questions. As the text directs, the rendition should be playful—*scherzando*—and the tempo light and lively—*allegretto*. The little groups in the first theme should be slurred together and thrown off sharply. They form a rhythmical pattern which persists throughout the piece. Observe the *sostenuto* marks—little lines over the notes—and also the change of pace. The *ritard* in the second measure is followed almost at once by a *tempo*. This effect is repeated in measures four and seven. The dynamics are constantly subject to change. It is the observance of these features that gives to the piece its clear bill of rights to be entitled *Perplexed*. Note the syncopation in measure sixteen, right hand. It is marked with the *sostenuto* sign which reminds us that in syncopation the accent is always advanced. Keep the performance of this num-

ber light and *scherzando* except for occasional *crescendos* as in measures thirteen, twenty-two, twenty-seven and the big one in measure thirty-five. The *Coda* ends quietly, suggesting that perplexity has found a way out, after all!

CRINOLINE DAYS

By GERALD FRAZEE

Gerald Frazee turns back yellowed pages in the volumes of Music and Fashion to give us the form and atmosphere of an old time waltz. This number opens with short *legato* figures which require heavy accent on the first quarter of each measure. The staccatos in the third measure should be crisp and the sustained chord which begins the fourth measure should have resonance. Use the pedal only where marked. Do not miss the *poco rit.* in measure fifteen, followed by a *tempo* two measures later where the opening theme reenters. The second theme in D major, the dominant key, may be played with more animation, *piu animato*. Following this, sharp phrasing is necessary to preserve the rhythm. Drop on the first chord, third beat, and roll off the following chord, first beat, and the effect is obtained mechanically. These short phrases contrast well with the sustained dotted halves which occur later (measures thirty-seven to thirty-nine and measures forty-five to forty-seven). While the rhythm must be well defined it should be daintily marked and not too vigorously accented so that the mood invited by the title and redolent of a gentler age, may invest the performer.

JUBILEE MARCH

By FREDERICK A. WILLIAMS

Probably the march, first associated with military movements and later finding its way into instrumental and vocal music, will always appeal most when its strains are definitely martial in character. This one from the pen of Frederick Williams will doubtless be welcomed by many young ETUDE players always alert for something new and interesting. Except for the A-flat section beginning with measure forty-nine *Jubilee March* calls for the bravura style throughout. Its chords require sustained resonance and should be played with full sweep of the arms. Injudicious use of the pedal will ruin the effect of this number. The mood of the piece is that of elation and the more stirring the rendition can be made the better. The A-flat section beginning measure forty-nine takes the place of the usual *Trio*, and according to custom is in the key of the sub-dominant. Volume drops to *piano* and so remains throughout this section after which the opening theme is again introduced and brings the march to a fitting climax, played *fortissimo*.

ELVES

By JAMES H. ROGERS

Summon to your aid all the speed and lightness of a Mendelssohn *Scherzo* and all the charm and freshness of a Grieg *Elfin Dance* to play this number. Like others of Mr. Rogers' pieces this one lies comfortably under the hands and is very pianistic. Played up to speed it sounds quite difficult whilst making no extraordinary demands upon the well grounded student. The opening phrase with its chromatic

group and triplet figure is tossed off against a staccato left hand, both played lightly to suggest the tripping feet of the wee woodland folk. The dance goes merrily until measure thirty-three is reached at which point appears a short section of eight measures to be played *poco tranquillo* and in lyric style. At measure forty-one the dance suddenly bursts forth again, more animated in feeling than before, the excited triplets in the right hand tossed into staccato eighths in the left. A *crescendo* begins at measure sixty-three and builds until *fortissimo* is reached at measure seventy-one, after which a decided *diminuendo* is in effect to the end, where the Elves lightly and stealthily steal away on tip-toe, as intimated by the staccato eighth-notes.

FRAGMENT FROM SONATA IN G SHARP MINOR

By JOSEF HAYDN

If Haydn's art could be compared to that of a painter he would certainly be described as painting the introductory strokes of his picture in this fragment with broad sweeping lines. The opening theme announces itself in sonorous unison of the hands, played *forte* and dropping to *piano* in the second and third measures. The left hand phrases in these measures are to be played *legato* and after the manner of woodwinds in an orchestra. The entire fragment, as a matter of fact, is orchestral in treatment and one is reminded of the fondness which Haydn cherished for woodwind effects by his lament, "I have only just learned in my old age how to use the wind instruments, and now that I do understand them I must leave the world!" As Haydn strove for perfection in his art so the student who aspires to perform the Master's works should strive toward perfection. Small details of accent, nuance *staccato* and *legato*, and so forth, make the works of this great master resemble fine etchings, and students are urged to give the closest attention to these seemingly "little" things which are so necessary to the beauty of the music as a whole. Beginning at measure twelve, the melody lies in the right hand against diatonic passages in the left. It is probably superfluous to say that "left hand alone" practice is advisable in this section. The footnote explains that the sign of the turn is used to signify the figure of the opening motif. In measures twenty to twenty-three inclusive, observe the *sforzandos* and slurs exactly as marked. Here is a bit unmistakably orchestral when properly played. After building to a climax (measures twenty-five to thirty) the tone drops again to *piano* and the fragment ends *pianissimo* with a short three measure *Coda*.

DANCING LEAVES

By WOLFGANG AMADEUS MOZART

Dancing Leaves is the fanciful title given to a fragment of the famous *Turkish March* composed by Mozart as the final *Rondo movement* of the ever popular "A major Sonata." It affords excellent practice in *legato* playing and should help the player develop smooth and even finger action. It is in consequence an exercise at once beneficial and extremely musical. The right hand, though *legato*, must be articulated so that each note stands out clearly and distinctly. If proper attention is given to the matter of tonal coloring this Mozartian

bit becomes an intriguing piece of pianistic adornment. Played without coloring it will sound like a scale exercise or an excerpt from Czerny. Note the treatment in the left hand. The first two eighths in the majority of measures are slurred and the last two sharply detached. The entire fragment should be played in cheerful vein at fairly rapid tempo. Begin *piano*, with rather shallow touch and apply a *crescendo* in the third measure. Follow with a *de-crescendo* in the fourth. The figure beginning in the middle of the eighth measure is played *forte* with deeper touch. Be careful to apply the sudden accents which occur in this passage as marked. At measure sixteen the tone again drops to *piano* with a *crescendo* at measure twenty followed by *de-crescendo* at measure twenty-one which remains in effect to the end.

MISTER FROGGIE

By BERNICE ROSE COPELAND

Miss Copeland's little number in six-eight time affords excellent study in phrasing. For the most part it is composed of two note groups slurred together and thrown off sharply. The piece has an abundance of rhythmical patterns, many times repeated, which make it easy to memorize. The words add a little humor and create the right atmosphere. Note that the first and third sections begin *forte* and end *piano*, while the middle section begins *piano* and increases throughout four measures in a gradual *crescendo*.

BETTY'S FIRST WALTZ

By FRANCES M. LIGHT

This waltz for first graders is easy to read since the right hand is almost entirely in dotted halves whilst the left hand accompaniment moves along in rather deliberate quarters. The first section is played softly while the second section sings out *forte* for the most part. The second section also has that lure to the young, an opportunity to pass the left hand back and forth over the right.

At D.C. return to the beginning and play the first theme to *Fine* without repetition, using only the second ending.

A WINDING STAIRWAY

By IRENE RODGERS

All piano teachers realize that scales and arpeggios are essential practice. What the multiplication table is to mathematics, scales and arpeggios are to a technical equipment. The modern teacher also realizes that children look with scant favor upon undisguised exercises of this character and she accordingly provides herself with many little teaching pieces containing these figures in tune form. *A Winding Stairway* is an excellent example of such a piece, based as it is almost entirely on *arpeggio* figures which should be figured cleanly and at the same time slightly rolled to give a liquid effect to the passages.

A HUNDRED PIPERS

OLD SCOTCH AIR

A knowledge of old folk tunes is of untold value to the musician. Some of the greatest works of the masters have been built upon the homely foundation of tunes which, having stood the test of survival in the hearts of simple people for generations,

(Continued on page 752)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Regaining Lost Technique

I am a girl of nineteen studying to become a professional pianist. Due to a nervous breakdown, I have been unable to practice for over a year.

Can you suggest how I can go about regaining my lost technique in the minimum amount of time? Are there any exercises away from the piano that could supplement work done at the keyboard?—L. K. F.

There are many valuable exercises that can be performed either at the piano or away from it, which ought to put your muscles in excellent playing condition. These may be grouped as follows:

1. *Pure finger drill.* With perfectly quiet hand, perform various five-finger exercises by simply pressing lightly into the keys. For materials, use Schmitt's "Preparatory Exercises, Op. 16."

2. *Hand and wrist exercises.* Keeping the fingers in contact with the keys, raise and lower the wrist repeatedly as far as it will go in either direction.

3. *Arm exercises.* With forearm held about level, sound individual tones by a quick pressure from the upper arm and forearm. While these tones are produced with a firm wrist, the latter should be relaxed whenever a tone is heard.

4. *Forearm rotation.* With hand kept rather high and loose, sound notes by throwing it from right to left, or left to right, in the direction of each note as it is played.

Especially in the exercises that are performed away from the piano, a *loose wrist* should be continually stressed.

Work for an Advanced Student

Will you please list the requirements for a seventh grade student? Also I would like to know the grade of Beethoven's *Sonata, Op. 49, No. 2*.—A. F. LeC.

I suggest the following requirements (or their equivalents) for a student of the seventh grade:

Technic: All the common scales and arpeggios (See Cooke's "Mastering the Scales and Arpeggios.")

Studies: Bach, "Three-part Inventions." Moscheles, "24 Characteristic Studies, Op. 70," Bk. 1.

Pieces: (examples)

Raff: *La Fileuse.*

Schumann: *Papillons, Op. 2.*

McDowell, *Polonaise, Op. 46, No. 2.*

Beethoven's *Sonata, Op. 49, No. 2* is about third grade.

Kinds of Minor Scales

Three kinds of minor scales are given in the book which I use, namely, the Natural, the Harmonic, and the Melodic.

1. Am I right in understanding that the latter two are the outgrowth of the first?

2. Which scale is used the most?

3. I have read that the scale was changed to the Harmonic form for playing reasons, and to the Melodic for singing reasons. In actual composition does it mean that the Harmonic form is used for piano compositions, and the Melodic for vocal compositions?—F. B.

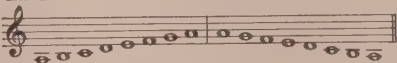
In the early centuries the mediæval scales (or *Modes*) were used only for melodic

purposes; and of these modes the more important ones lacked what we call the *leading tone*—or *sharped seventh*. They used only the diatonic, or natural, tones of the Key of C; and each of the modes was built around some tone of this key, with its scale beginning and ending on this particular tone. With the growth of Harmony, however, the need of this leading tone to give character to the various harmonic cadences, especially the whole cadence and the half cadence, became more keenly felt. Accordingly, when the scales were employed for purely vocal purposes, the sharp on the seventh tone was no longer necessary; hence it was sometime inserted and sometimes not, at the fancy of the composer.

As a consequence we have four recognized forms of the minor scale:

(1) The Natural Minor Scale,

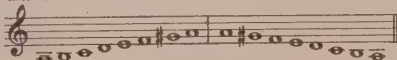
Ex. 1



which uses only the diatonic, or regular, tones of its related major key, but begins and ends on the sixth degree of this scale. This form, though still recognized, is now but little used in actual practice.

(2) The Harmonic Minor Scale,

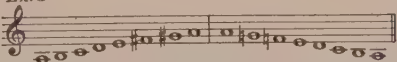
Ex. 2



in which the seventh tone of the Natural Minor is sharpened both ascending and descending. It is so named because it was the one adopted in systematizing the harmonies of the minor key.

(3) The Melodic Minor Key,

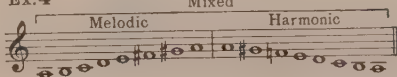
Ex. 3



in which the sixth and seventh tones of the Natural Minor are sharpened when ascending, and only its regular tones are used in descending. It has been so named because it eliminates the augmented second of the Harmonic Minor Scale and so is more smooth and flowing (or melodious), especially for singing purposes.

(4) The Mixed Minor Scale,

Ex. 4



which uses the form of the Melodic Minor Scale when ascending and that of the Harmonic Minor Scale when descending.

Fingering and Order of the Scales

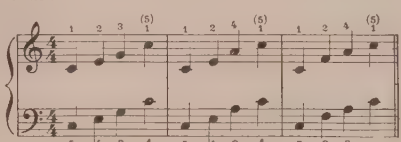
1. What is the best way to finger the chromatic scale and the arpeggios?

2. In what order should the most common scales be learned, as the chromatic, the melodic minor, and the harmonic minor?—E. T.

1. The strongest fingering for the chromatic scale uses the third finger on all the black keys. The second finger then comes on F and C in the right hand and on E and

B in the left, while the thumb is used on the other white keys.

For the arpeggios the fingering is somewhat more complicated. The simplest forms of triad arpeggios, when their compass is an octave or more, repeat the fingering: 1, 2, 3, 1 (5), or 1, 2, 4, 1 (5), according to the distance between the notes, thus:



2. I should emphasize first the *harmonic minor*, since in modern music this is regarded as the basis of the others. Next in order comes the upward form of the *melodic minor*, which is followed by the downward harmonic. The downward form of the *melodic* is not so often used, since it has less individual character. The *chromatic scale* may be sandwiched in between any two of the others, as occasion requires.

The Rakoczy March

Will you please explain "Rakoczy," by Franz Liszt?—G. R. S.

"Rakoczy" is the name of a patriotic family of Hungary, of whom Francis II, Prince of Transylvania (1703-1711) led a revolution against Austria. From this family is named the Hungarian national air, known as the *Rakoczy March*. Of the various settings of this air, the two which are best known are the brilliant orchestral versions by Berlioz and Franz Liszt.

The march by an unknown composer, is said to have been the favorite march of Francis II. Two popular piano transcriptions are those of Kowalski and Liszt.

A Recital Program. Small Mistakes

I have a pupil doing early fourth grade work whom I wish to present soon in recital with other pupils who will assist with duets, trios or vocal solos. She is working on the Clementi "Sonatinas." Would one of these be suitable to include in her program? She is playing *Valse in E-flat*, *Durand's Humoresque*, *Dvořák's Country Gardens*, and so forth. Please outline a program suitable for her, suggesting numbers, arrangement and length.

She has finished "Mathews' Third Grade," also Book 1 of the "Czerny-Liebling Studies." What would you suggest to follow these? She plays well, with feeling and ease, but has one fault that I have been unable to overcome; namely, she makes little mistakes in time and notes, and apparently does not notice them. How shall I correct this fault?—L. W. R.

For the recital, have her begin with one of the Clementi "Sonatinas"; and include in the first part of the program Bach's *Gavotte in D minor*, also one or two of the easier Chopin "Waltzes." Following numbers may embrace the pieces which you mention, among which may be inserted two or three vocal solos or duets by your other pupils. The program may conclude with a brilliant solo, such as Lack's *Tarantella, Op. 20*.

Among the studies which you give her, include some by Cramer ("Fifty Selected Studies"), also by Heller ("Op. 46" or "Op. 45").

Slow practice is the best remedy for inaccuracies. Have her finally play all her studies with the metronome, at a slow or leisurely tempo.

Strengthening Fingers and Wrists

I am fourteen years old, and have taken lessons since October, 1933. Have studied two of Haydn's "Sonatas," two of Bach's "Suites," and so forth. I have had no special exercises for strengthening fingers and wrist. Do you advise such exercises, or do the pieces mentioned contain enough technic for the purpose? How long should I practice each day, taking two half-hour lessons a week?—A. V. T.

I advise you to devote a part of your daily practice—at least a half hour—to technical work, which, if properly performed, should continually strengthen your playing muscles. Plenty of helpful exercises along this line may be found in A. Schmitt's book of "Five-Finger Exercises," and in James Francis Cooke's "Mastering the Scales and Arpeggios." For the management of technic in general I may refer you to my little book: "Touch and Expression in Piano Playing."

A Liszt Cadenza

In Liszt's *Hungarian Rhapsody No. 13*, measure 13, how should the appoggiaturas be played?—L. B.

You probably refer to the right-hand part of measures 12 and 13, where the embellishments are played about as follows. Observe, however, that Liszt was very free in his interpretation of such passages, making them express the general emotional content, rather than adhering to the strict mathematical note-values.

Più lento



The Prevention of Nervousness

In the following letter, recently received from a member of our Round Table, a practical treatment of this knotty problem is presented.

May I presume to offer additional advice to B. R. who asks in THE ETUDE of August, 1934, "Can nervousness be overcome after one is grown up?"

Last spring, when my pupils were preparing to give a public recital, and several told me they were "scared," I asked them to do this: "At night when you are in bed, ready for sleep, visualize yourself on the stage, walking slowly to the piano, seating yourself, and playing just as calmly as you do at home and alone." This worked like a charm; and the exercise will help the adult as well as the adolescent.

Mrs. A. E. W.

I should be glad to receive word from any other teachers who have ideas to present on this subject.

Square Holes for Square Pegs

Studio Types and How to Treat with Them

By ROYAL ALFRED GLENN

THESE IS that brief period in which the pupil stands in the door of the studio, eyes wide, music case held tightly by a chubby hand, when the teacher quickly, almost automatically, puts the child into a category. She need not give a name to her conclusion; it may be altogether unconscious. But whatever opinion she arrives at is rather sure to regulate to a considerable degree her future attitude toward this pupil.

Now we maintain that because this mental classifying, more often than not, is done in a rather haphazard manner, many teachers later find themselves confused in their judgments, and many pupils are made unhappy by an attitude they do not understand and to which they are not responsive.

So it is with the hope of making more clear the mental process in which the teacher already has engaged, that some types are herewith enumerated and described. The writer gives no promise that his classification is more authentic than any other. He knows that "types" constantly overlap, merge into one another, change their identity entirely. What is said here is but a starting point to further understanding of the pupil—his special aptitudes, his likes and dislikes, his inner motivations.

The Sociable Type

LET US LOOK, then, at this little girl gravely settling her ruffles on the piano stool. She chatters away about her mother, about old Sarah, the cook, about her brother Peter. She tells about her friend, Ruth, who plays the violin. "Maybe she and I can play duets someday!" she says, and looks inquiringly at the teacher.

Let us call her the *Sociable Type* and realize that her life is already one in which people play a large part. She is already measuring herself, in a small way, by this and that person. She finds great joy in being in the midst of groups of people, and their reaction to her means much. And here she sits before us, a little fidgety, but bright-eyed and smiling. What is to be done with her?

The teacher here must be wise enough to sense how far the little girl is as yet from an interest in music itself. To her it is but another chance to be with people, to form relationships, to have fun. These all are healthy aims and may be skillfully employed to a furthering of her interest in music. A suggestion of a contest will make her all alert. Prizes to be given will stimulate her to unsuspected zeal. And the monthly "get together" of the pupils will be an event to which to look forward and for which to labor.

Of course the "Sociable Type" may also be represented by a boy who will revel in games and contests and will absolutely slave in order to win a prize. (Incidentally all the types that are to follow may be of either sex.)

The Conscientious Type

FIFTEEN MINUTES before time for his lesson to begin, a little boy will be waiting outside on the bench, his music roll clutched in his hand. His hair is slicked back and his face is polished to a high luster. When the time comes for him to go in, he jumps up and goes to the piano immediately. He makes no conversation and begins spreading out his music in order before him. "I did my scales five times each day," are his first words. With this

we have him "placed." He is the *Conscientious Type*. Most teachers thank their lucky stars that he has appeared and then do nothing more about it. They figure that he will take care of himself. Nothing can be farther from fact. The child has one of the most valuable of virtues and no doubt will go far. But, without careful direction from the teacher, without her sympathy and understanding, he is apt to become a mere plodder, unimaginative and perhaps finally dull.

So the teacher, while stimulating his desire for work, in giving him schedules to follow out and reports to bring in, must stress most of all expression in whatever he plays. His very industry she must lead into channels of "bringing out this melody," or of "getting the composer's idea in this passage." He must realize that work must be mated to imagination, and with expressiveness. It is he who must be taught to appreciate, to relax, to enjoy.

That hour ends with the little lad gravely putting away his music, with a new freshness stirring in his heart.

The Affectionate Type

NEXT COMES a child, eyes gleaming and feet dancing, because he is going to have a lesson with Dear Teacher. He has forgotten some of his music, in his hurry to get here, and he is sorry because Teacher is sorry. His scales are sloppy and he is downcast over that, though the teacher scarcely has the heart to reproach him. He is obviously eager to please her—and, see, he even has brought her a shiny marble, a blood-red agate!

This child, the *Affectionate Type*, is particularly hard to deal with. For, if the teacher reproves him, he is so crestfallen that his fingers lose what quickness they have. And he does not concentrate, for he

can scarcely associate work with the delightful fun of taking a lesson. However, once the child is made to see he can please the teacher best through the channel of music, that a pearly scale is of greater worth even than a red agate, he becomes fine material for progress.

The Spoiled Child Type

FIFTEEN MINUTES late, the next pupil languidly greets the teacher and sinks down on the music bench as though every movement were an effort. She calmly states that she has not practiced during the week—because she has not felt much like it. Besides she does not like the piece. The teacher presses her lips together and prays for patience. This type is one we all know—the *Spoiled Child*.

Now it is not for the teacher to make a new child out of this one, overindulged and selfish. There is not time in the brief weekly hour to effect this miracle. What the teacher can do is to put the child's very selfishness to work. She must, in a word, point out how music needs her—how important it is that she bring out the beauty that lies there. Here then she becomes the center of things. Music lies asleep and she may awake it. Her own ten fingers can work the miracle, can make the breezes start up, can ring the bells, can arouse the storm. If she is made to feel important, even as she sits at home alone practicing, she will do it willingly, even eagerly. Who knows but that, when she does at last bring out of some passage an unexpected beauty, it may lead her to forget herself (of whom she is in reality weary) long enough to form a desire to create this thing called

The Jazzy Type

A LANKY adolescent hurries in now, flings himself at the keyboard and

begins to chatter out the latest "hit." "See, I learned it last night! Swell, isn't it?" he exudes. He puts in a few flourishes in the treble. The teacher labels him without any difficulty—the *Jazzy Type*.

Now the teacher may do one of several things. She may "put her foot down" and forbid jazz in the studio; she may ridicule to scorn the inanity of the melody; she may give the boy a "teacherly" talk, telling him the facts of musical life; or she may simply decide then and there to give him up as hopeless.

But there might be some point in agreeing with the boy—at least to the extent of admitting that he does put more life into that one than into any of his other pieces. And meanwhile the teacher may point out how much more conducive to real feeling is a piece by one of the masters—how in their case every emotion is used, while in jazz numbers only the same old everlasting "pep" is played up. There can be a promise of a really good jazz piece (*Rhapsody in Blue*, for instance) if he masters certain other compositions first.

The Sentimental Type

ANOTHER ADOLESCENT following on the heels of this is a girl, a little giggly, a little gushy. The *Sentimental Type*, she is simmering with adoration—of a kitten, of a sunset, of a movie star, of just anything at hand. Coming to the keyboard does not calm her. Neither do scales. She begins them gayly and plays them badly. At this point, instead of a lecture which subdues but does not convince, the teacher takes out a *barcarolle*, a *Song without Words*, or a *waltz*, and lets the girl put her surge of feeling to some good use, lets it be worked out through music which the girl really feels and enjoys. For she is a pupil who will want to give expression to her feelings in music, who will practice till her fingers are tired, if only she can put into tones all that she feels in her heart.

So, under her fingers, let the raindrops fall, let the petals blow, the kisses be given. They can be a sufficient substitute for the actual, may even, in rare cases, be fused into something really beautiful, as beautiful as reality itself.

The "Real Boy" Type

SCARCELY HAS this pupil breathed herself away before the teacher hears a sturdy stamp of feet and sees a boy's small flushed face appear at the head of the stairs. He turns to admonish a mangy dog—"Go back, Tick!"—then shoves his cap in his pocket and comes on grinning. He has forgotten his music—the teacher sees that at once—but is as blissfully unconscious of this as of the dirt on his face. He stumps over to the piano and hitches himself up on the seat. One hand wriggles into his pocket and brings out what looks like the tail of a lizard. He gazes at it fondly and shoves it back. The teacher utters a short prayer and begins.

"Well, Jimmy, I think we'll take scales first." Jimmy goes at them willingly enough, and skims his fingers through the desired notes. Then comes the new piece. It is called "Fawn at Play"—the only piece of his grade that she has on hand. She explains what a fawn is. Jimmy looks grim. She shows the passage in which the breezes play with each other. Jimmy

(Continued on page 754)



"Now the faun
lies wounded, and
a little wind
springs up
in the trees."

FASCINATING PIECES FOR THE MUSICAL HOME

DANCE OF THE MIDGETS

AIR DE BALLET

Cadman's little grotesquerie was one of his earlier pieces. It is a dainty teaching piece when properly played.

Grade 3. *Tempo di Valse* M.M. ♩ = 66

CHARLES WAKEFIELD CADMAN, Op. 39, No. 1

The musical score for "Dance of the Midgets" is written for piano in 3/8 time, key of D major. It consists of 60 measures. The score is divided into several systems, each with a treble and bass staff. The tempo is marked "Tempo di Valse" with a metronome marking of 66. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as slurs, fingerings, and articulations. The piece concludes with a coda section marked "CODA" and "D.C." (Da Capo). The score is published by Theo. Presser Co. and has a British Copyright secured.

MELODY AT DAWN

In playing this composition, one must imagine a lovely, rich contralto voice singing the solo with the accompaniment of a harp or a guitar. Both the pedaling and the phrasing are important in this piece. Grade 3.

LOUISE MARQUIS

Moderato M.M. ♩ = 104

mf
cresc.
dim. e rit.
mf a tempo
rall.
più mosso
f
simile
simile
f
simile
rall.
D.C.

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PERPLEXED

This pensive little piece by a well-known American offers fine opportunity for phrasing and nuance. Observe carefully the minor accents represented by the straight line over many notes. Grade 4.

CHARLES HUERTER

Allegretto scherzando M.M. ♩ = 60

p
rit.
a tempo
f
rit.
a tempo
f
rit.
a tempo
f

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rall. *ten.* *a tempo* *a tempo* *a tempo*

p *mp* *rit.* *mf* *ris*

cresc. *a tempo* Last time to Coda *ten.* *rall.* *a tempo* *legato* *p*

mf *p* *5* *5* *8* *4* *3*

rall. *ten.* *a tempo* *cresc.* *mf* *p*

20 *mp* *cresc.* *mf* *p*

25 *cresc.* *mf* *p*

30 *cresc.* *mf* *cresc.* *f*

35 *cresc.* *ff* *mp* *cresc.* *mf* *40*

ten. *rall.* *l.h.*

tranguillo *p* *mp* *p* *dim.* *pp*

CODA

Grade 4.

JUBILEE MARCH

FREDERICK A. WILLIAMS, Op. 55

Tempo di Marcia

mf 5

10

f

15 20

mf 25

30 35

40

f 45

p 50

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ELVES

James H. Rogers must have had just a little spiritual communication with Mendelssohn and Grieg when he wrote *Elves*. Although entirely original, it has the style of the classic *Scherzo*. It is not at all difficult. It must be played up to speed, however. Grade 3.

Fast. Lightly M.M. ♩ = 144

JAMES H. ROGERS, Op. 50, No. 1

First system of the musical score. The right hand features a complex melodic line with triplets and slurs, marked with fingerings 1, 3, 5, 4, 1. The left hand provides a steady accompaniment. The tempo is marked *sempre f* and the measure number 25 is indicated.

Second system of the musical score. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment is consistent. The tempo is marked *poco tranquillo*. The measure number 35 is indicated.

Third system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is consistent. The tempo is marked *Vivo*. The measure number 45 is indicated.

Fourth system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is consistent. The tempo is marked *molto dim.*. The measure number 55 is indicated.

Fifth system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is consistent. The tempo is marked *mf*. The measure number 60 is indicated.

Sixth system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is consistent. The tempo is marked *f*. The measure number 70 is indicated.

Seventh system of the musical score. The right hand features a triplet of eighth notes. The left hand accompaniment is consistent. The tempo is marked *mp*. The measure number 75 is indicated.

MASTER WORKS
 *
 FRAGMENT
 FROM SONATA IN C# MINOR


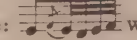
Of all Haydn's fifty-three Sonatas and Divertimenti written for keyboard performance, the *Sonata in C# Minor* is by far the most vigorous and imposing. Although certain passages call for a characteristic Haydn-like delicacy, the general outlines of the first movement are big and broad.

Grade 7.

Moderato M.M. ♩ = 92

JOSEPH HAYDN

The musical score is presented in a standard format with two staves per system. The key signature is C# minor (three sharps: F#, C#, G#). The time signature is 2/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 92. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The dynamics range from forte (f) to piano (p), with a mezzo-forte (mf) section and crescendos. The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated. The piece concludes with a final cadence.

*In this movement the sign ∞ does not signify an ordinary turn: , but serves as an abbreviation for the figure:  which, in analogy with the initial motive, must be followed throughout the movement wherever the sign occurs in the same connection.

ff f dim. f ff

30 p pp

DANCING LEAVES

RONDO

This fluent little piece by the great master Mozart is a splendid study in velocity. First play it very slowly and with extreme accuracy, observing the phrase marks and the marks of expression. Note the contrast in phrasing, legato in the right hand and staccato chords in the left hand. Grade 2½.

Arr. by William M. Felton

W. A. MOZART

Allegretto Alla turca (In Turkish style)

p f p cresc. p

5 10 15 20

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

*
TIPTOE DANCE

GAIL RIDGWAY BROWN

Allegretto con grazia

Musical score for Violin and Piano, featuring the title "TIPTOE DANCE" by Gail Ridgway Brown. The tempo is marked "Allegretto con grazia". The score is written in 2/4 time and includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *pizz.* (pizzicato). The Violin part includes a section marked "arco" (arco) and "pizz." (pizzicato). The Piano part includes a section marked "pizz." (pizzicato). The score is divided into measures by bar lines, with repeat signs and first/second endings indicated. The Violin part includes a section marked "arco" (arco) and "pizz." (pizzicato). The Piano part includes a section marked "pizz." (pizzicato).

IN OLD JUDEA

Words by
RICHARD HENRY BUCK

Music by
ADAM GEIBEL

Andante con espressione

dolce

1. In old Ju -
2. In old Ju -

p cresc. *poco rit.* *p a tempo*

de - a, a - mid the plains a - far, Mine eyes be - hold a bright - ly shin - ing
de - a, where Christ, the Lord, was born, In Beth - le - hem, that bless - ed Christ - mas

star; Bathed in the splen - dor that floods the east - ern skies, With - in a
morn; The stars still shin - ing, in beau - ty o - ver - head, On all the

cresc. *p* *dim.* *f p*

man - ger, a sleep - ing ba - by lies. — Though meek and low - ly, a ra - diance
world — its lov - ing beams are shed. — The crim - son glo - ry of Cal - v'ry's

cresc. *dim.* *f* *p*

ho - ly Il - lumes the place with won - drous light; — While on the
sto - ry Is hal - lowed by its soft - ened glow, — While all the

hill - side, and in the val - ley, The an - gel host sings through the night:—
peo - ple of earth are sing - ing The an - gels' song of long a - go:—

cresc. *f* *poco rit.*

f *maestoso tempo*

"Glo - ry to God, — all glo - ry to God!" Voi - ces ex - ult - ing - ly

f *maestoso tempo*

ring; "Peace and good will in the hearts of — men,

poco a poco *accel.* *ff* *poco riten.* 1st time

Hail to the new - born — King! — Hail — to the new-born King!"

poco a poco *accel.* *ff* *poco riten.* *a tempo* *p* *cresc.*

D. S. 1st time

King!"

dim. *f* *a tempo*

MARCH OF THE WISE MEN

Registration: { Gt. All 8' stops
Sw. Full (Sw. to Gt.)
Ch. All 8' and 4' stops
Ped. 16' and 8' (Gt. to Ped.)
(Sw. to Ped.)

E. S. HOSMER

Tempo di Marcia M. M. ♩ = 104

Manuals

Pedal

mf Gt.

piu f

mf Sw. closed

Gt. to Ped. off

f *f* *mp* *poco rit.* Gt.

Fine

più f

ff

TRIO *mp*
Sw.

dolce
Ch. *mf*

add reeds
f
Sw.

poco rit.

Reeds off
a tempo
Ch.

poco rit.

D.C.

The musical score is written for piano and reeds. It consists of four systems of staves. The first system has a piano part with a grand staff and a reed part below it. The second system introduces a 'TRIO' section with a new piano part and a reed part. The third system continues the piano part and reed part. The fourth system includes a 'Reeds off' section and a 'D.C.' (Da Capo) instruction. Dynamics include *più f*, *ff*, *mp*, *dolce*, *mf*, *f*, and *poco rit.*. Performance instructions include *add reeds*, *Reeds off*, and *a tempo*. The score is in 2/4 time and the key signature has two flats.

TWO CHRISTMAS MELODIES

SECONDO

Arr. by A. GARLAND

Andante maestoso M.M. $\text{♩} = 84$ "O HOLY NIGHT"

The musical score is written for piano and consists of 32 measures. It is in B-flat major (two flats) and 4/4 time. The tempo is marked "Andante maestoso" with a metronome marking of 84 quarter notes per minute. The score is arranged in a grand staff format, with two bass staves and two treble staves. The first system (measures 1-4) features a bass line with triplets and a treble line with a melodic line. The second system (measures 5-8) continues the bass line with triplets and the treble line with a melodic line. The third system (measures 9-12) features a bass line with a melodic line and a treble line with a melodic line. The fourth system (measures 13-16) features a bass line with a melodic line and a treble line with a melodic line. The fifth system (measures 17-20) features a bass line with a melodic line and a treble line with a melodic line. The sixth system (measures 21-24) features a bass line with a melodic line and a treble line with a melodic line. The seventh system (measures 25-28) features a bass line with a melodic line and a treble line with a melodic line. The eighth system (measures 29-32) features a bass line with a melodic line and a treble line with a melodic line. The score includes various dynamics such as *f*, *p*, *pp*, *dim.*, and *ff*, and articulation marks like accents and slurs. The piece concludes with a "rit." (ritardando) and a "ff" (fortissimo) marking.

TWO CHRISTMAS MELODIES

PRIMO

Andante maestoso M.M. ♩ = 84

Arr. by A. GARLAND

"O HOLY NIGHT"

The musical score is written for piano and is divided into two systems of staves. The first system contains measures 1 through 16, and the second system contains measures 17 through 32. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "Andante maestoso" with a metronome marking of ♩ = 84. The piece is titled "O HOLY NIGHT" and is arranged by A. Garland for the Primo version. The score includes various musical notations such as dynamics (sf, p, f, pp, dim., ff), articulations (accents, slurs), and fingerings (1, 2, 3, 4, 5). The piece concludes with a "rit." (ritardando) marking and a final "ff" (fortissimo) dynamic.

sf

p con anima

p

f

pp

f

dim.

f

rit.

ff

a tempo

PRIMO

Maestoso M.M. ♩ = 96
"ADESTE FIDELES"

8

mf

p

cresc. *ff*

23 *tr*

1 3 2 3

3 1 4 2 1 2

4 2

8

OH! SUSANNA

Arr. by William Hodson

PRIMO

STEPHEN FOSTER

Lively

mf I came to Al-a - ba-ma Wid my ban-jo on my knee, I'm goin' to Lou-'si - an - a My

true love for to see. It rained all night de day I left, De weath - er it was dry; De

sun so hot I froze to death; Su - san - na, don't you cry. *f* Oh, Su - san - na, oh,

don't you cry for me, For I'm goin' to Lou-'si - an - a, wid my ban-jo on my knee.

4 1 5 1 2 1

3 1

3 1

1 5

PROGRESSIVE MUSIC FOR ORCHESTRA

FONCASTA MARCH

VICTOR LAMBERT
Arr. by JOHN N. KLOHR

1st Violin

Piano

This block contains the musical notation for the 1st Violin and Piano parts of the 'Foncasta March'. The 1st Violin part is written on a single staff with a treble clef, featuring a melodic line with various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The Piano part is written on a grand staff (treble and bass clefs), providing a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 2/4. The score includes repeat signs and first/second endings.

VIOLIN OBBLIGATO

FONCASTA MARCH

VICTOR LAMBERT

This block contains the musical notation for the Violin Obligato part of the 'Foncasta March'. It is written on a single staff with a treble clef. The part features a melodic line with dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The key signature has one sharp (F#), and the time signature is 2/4. The score includes repeat signs and first/second endings.

VICTOR LAMBERT

CELLO or TROMBONE b FONCASTA MARCH VICTOR LAMBERT

The musical score is written for Cello or Trombone in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of three staves of music. The first staff begins with a series of eighth notes, followed by a repeat sign and a measure rest. The second staff starts with a piano (*p*) dynamic, followed by a series of eighth notes, a repeat sign, and a measure rest. The third staff begins with a forte (*f*) dynamic, followed by a series of eighth notes, a repeat sign, and a measure rest. The score includes various musical notations such as notes, rests, repeat signs, and dynamic markings.

FASCINATING PIECES FOR JUNIOR ETUDE READERS

MISTER FROGGIE

Grade 1½.

BERNIECE ROSE COPELAND

Allegretto M.M. ♩ = 76

mf Said Mis-ter Frog-gie to his mate, "Now watch me jump." Ker-plank! Ker-plank! He jumped so far, I'm sad to state, Deep in the mud he sank and sank. *mp* He cried, "Oh me! Oh me! O my! Come res-cue me be-fore I die." *f* Said Mis-tress Frog-gie to her mate, "I watched you jump. Ker-plank! Ker-plank! You jumped so far, I'm sad to state, Deep in the mud you sank and sank."

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BETTY'S FIRST WALTZ

Grade 1.

FRANCES M. LIGHT

Tempo di Valse M.M. ♩ = 108

p *f* *l.h. over r.h.* *Fine* *D.C.*

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A WINDING STAIRWAY

Grade 2.

Allegretto M.M. ♩ = 132

IRENE RODGERS

10 15 20 25 30

mp *cresc.* *f* *dim.* *p* *poco rit.*

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A HUNDRED PIPERS

Arr. by William Hodson

This old Scotch tune makes an excellent piano piece of its type. Play it with a brisk rhythm and fine spirit, and don't forget to hear the bagpipes in imagination while you are doing it.

Brisk and merry

OLD SCOTCH AIR

1 2 3 4 5 6 7 8 9 10

mf *f* *D.C.*

Wi' a hun-dred pi-pers an' a', an' a', Wi'a hun-dred pi-pers an' a', an' a', We'll up an' gie them a
blaw, a blaw, Wi'a hun-dred pi-pers an' a', an' a'! O, it's ower the Bor-der, a - wa', a - wa', It's
ower the Bor-der, a - wa', a - wa', We'll on and we'll march to Car-lisle Ha', Wi' its yetts, its cas-tle an' a', an' a'!

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BLUEBEARD

Grade 2.

EVE JUDITH ROBINSON

Mysteriously M.M. $\text{♩} = 80$

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A VISIT TO THE FARM

Grade 1.

LOUISE E. STAIRS

Allegretto M.M. $\text{♩} = 100$

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THE SINGER'S ETUDE

Edited for November by
NICHOLAS DOUTY

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



In The Beginning Was The Word

Its Significance to the Singer

THE ACTUAL beginnings of song are prehistoric, lost in the mists of time. Did the Neanderthal man sing? Did the first "Homo Sapiens," half human being, half anthropoid ape, charmed by the love notes of mating birds in the spring, crudely and inadequately imitate their notes, as does Siegfried in the Wagnerian opera? Who can know?

But we do know that, since the dawn of history, man sang. David sang his songs in praise of Jehovah, before jealous Saul, the king of Israel; and the Psalms are here to prove it. The Egyptians, the Babylonians and the Sumerians sang as they labored in the fields, or as they worked in their walled towns. The Roman legions accompanied their long and arduous marches by rhythmically chanting all the latest popular songs of Rome, Pompei or Neapolis, some grave, some gay, some naughty, some scurrilous, even as did the soldiers of the American army in France during the latest and most terrible war.

Song, Universal

TROUBADOURS, trouveres, meistersingers, minnesingers, nobles and peasants, workmen, merchants, "Shepherds watching their flocks by night," prisoners in the gaol, all human beings, high and low, rich and poor, free and slave, find in singing a healthful and necessary outlet for their emotions, which otherwise, so psychologists tell us, do the most awful things to our bodies and souls.

And always their singing was and is intimately and inseparably associated with words. In fact it is almost impossible to imagine a song intended to be sung by the people, in which the words do not play an integral part. "In the beginning was the word" seems to be an accurate description of the genesis of song. The poem came before the melody, and the emotion engendered by it brought the song to birth.

Speech Habits

IT WOULD SEEM to be a corollary of the preceding, that, in the study of the art of singing, production of the tone and formation of the word should go hand in hand, and that neither should be separated from the other. The practical difficulty of such a method becomes instantly apparent. A child's speech education commences at a very early age, in his own home. He hears the speech of his father and his mother, his sisters, his cousins and his aunts, and unconsciously he imitates them. Literally he learns to speak for his supper—unlike Tommy Tucker, who sang for it—with the inflections, accents, and the tone qualities which distinguish the voices of his family and his friends.

When he arrives at school age, he is taught the mechanism of the spoken and written word, reading, writing and grammar, and the rudiments of music sight reading and part singing. Seldom, either at home or in the school room, is any attention given to the quality of his voice or to the

clarity of his enunciation. Both his reading teacher and his music teacher are well educated along their particular lines, but all too often they have speaking and singing voices that are very far from lovely, and they know little or nothing about how to produce a pleasant sound.

Voice Habits

HE GROWS and graduates from school; and if he is an at all musical young fellow, he is put into the church choir or the choral society. Here he learns something more about the rudiments of music; and the leader will attempt to impress upon him the necessity for enunciating the words so that they may be understood. That the tone of his voice is not pleasant is also sometimes made clear to him; but seldom is any effort made to explain why one kind of sound is pretty and another ugly. On the contrary he is encouraged to sing just as loud as he can, because few voices are large and full and the chorus director wants, first of all, plenty of volume. The result is that, when he first undertakes the serious study of the art of singing, he finds that, through long association, he prefers an unpleasant and penetrating noise to a lovely and delightful tone. His ear must be educated anew, through a long and often painful process, before he is willing to accept, or even to tolerate, a good, pure tone; because it is not loud enough to suit him.

His word formation, too, depends upon his ancestry, his associates, and upon the part of the country in which he has been born and bred. He speaks with a Welsh, a Swedish, a Pennsylvania Dutch accent, or like a Yankee, a New Yorker, a Southerner or a Middle Westerner; and he never reasons why.

Not only are the vowels different in different parts of this country, but the consonants vary in duration and in intensity.

What wonder, then, that the singing teacher, confronted by so many problems of vowel and consonant formation, should divide the words into their simplest elements and should compel the student at first to concentrate his entire attention upon producing a "good, pure tone" upon a round sonorous vowel.

Vowels and Consonants

AS ITS NAME clearly indicates, the vowel is the vocal part of the word, and upon it all tones are made. The consonants turn the beautiful, legato vowel sounds into understandable words and sen-

tences. In the English language consonants are many, and in our usual everyday speech the time values of the consonants and of the vowels are approximately equal. Therefore English and American speech is apt to be somewhat choppy and staccato. The greater the deliberate, willful attempt to pronounce the consonants clearly and distinctly, the more the vowel is shortened and the more staccato the speech becomes. Just listen to the speakers over the air.

Unless they have been selected for the job because of their naturally pleasant voices, or unless they have undergone an intensive training to fit them for it, even though their words may be well understood, the voices sound rough and uncultivated.

"Sing just as you speak," then, is very misleading advice; because it is much too general and superficial, and because it explains nothing. Unless an individual has been gifted by the gods with a voice of naturally good quality, and with an easy, clear enunciation, such advice is valueless. It may even prove harmful, because it encourages a poor speaker to persist in his evil ways. The better and safer procedure

is to study each vowel and consonant separately, until the student understands them all theoretically (and the differences between them, too) and can practically produce them.

Vowel Analysis

THE ITALIAN vowel A (in English, the A as in father) has been selected by both scientists and singing teachers as the one most easily produced, and one most comfortable and least associated with any effort of the tongue, the throat, the mouth or the jaw muscles. As one proceeds towards the darker vowels, *AW* as in law, *O* as in toe, and *OO* as in too, the lips become gradually more closed. The greatest care must be taken that the *OO* syllable is not too closed and that none of the enunciating muscles stiffen during its formation.

As one proceeds towards the brighter vowels, *I* as in tie, *AY* as in bay, *E* as in met, *I* as in hit, *I* as in sing and *EE* as in meet, the tongue gradually rises and the lips often assume a smiling position.

Care should be exercised that the tongue does not stiffen during the formation of the extreme syllables—*I*, as in sing, and *EE*, as in meet—or they will sound very thin and unpleasant. Nor should the smiling position of the lips be exaggerated into a fixed, Mephistophelean grin, unpleasant to behold and detrimental to the tone.

Persistent practice upon the *EE* syllable,

especially, is dangerous; it should always be alternated with a darker syllable. Sometimes persistent singing upon the syllable *EE* will cause a tickling in the throat. This is a signal that the muscles about the root of the tongue and in the throat have become too tense, and another and darker vowel should immediately be substituted. Indeed there is always some danger in singing an *EE* too much; it is much preferable to sing all the vowels in turn. Sometimes *I*, as in sing, is not differentiated from *EE*, as in meet, so that words like sing and wing sound like seeng and weeng, which makes them much too shrill and penetrating.

The "Well Begun"

IN COMMENCING the serious study of singing, the vowel or vowels best suited to each individual student should be discovered. These must be practiced with a gentle, firm tone, neither too loud nor too soft, upon the simplest exercises, through a moderate range, at first attempting neither the very highest nor the very lowest tones. It may be found that the most comfortable vowel is not the same in different parts of the scale. For example, *A*, as in father, theoretically the easiest vowel, may have to be modified into *O*, as in toe, or *AY*, as in bay, upon the highest or even upon the lowest tones.

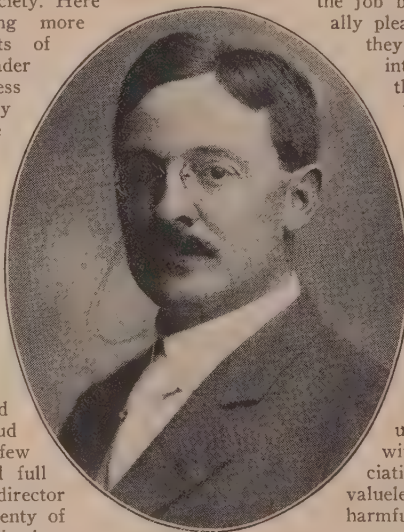
After the comfortable vowels have been conquered, gradually add the less comfortable ones, being careful always that there is stiffness of neither the tongue nor the throat muscles during their emission. These exercises should be continued until all the vowels can be comfortably produced in a tone quality approximately beautiful, at least in the middle voice.

One may digress here for a moment, to point out that undue effort of the breathing muscles, because it upsets the balance between the breath and the tone, is quite often the cause of a hard and unpleasant sound. It is quite necessary that breathing exercises should be practiced; and it always will be so long as the ladies prefer riding to walking and while they strive to resemble Jean Harlow rather than Mae West. It is safer to practice them separately, in order to strengthen the diaphragm, the intercostal, the dorsal and the abdominal muscles, and to obtain naturally that firm, upright posture so necessary to the production of a full, lovely voice.

And the Consonants

IT IS POSSIBLE to produce a good tone upon the vowel sounds alone, but one cannot sing one single understandable sentence without both vowels and consonants. The beauty of the voice depends upon the vowels, the beauty of the word, both sung and spoken, depends upon both vowels and consonants.

The consonants *M* and *N* are produced by closing the lips and allowing the column of air to vibrate in the cavities of the mouth and nose. The rolled *R* is produced by vibrating the tongue in the mouth; *L*, by pressing the tongue against the roof of



NICHOLAS DOUTY

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the mouth just back of the teeth. *H* is a mere explosion of air. The other consonants are only interruptions of the tone, caused by touching various parts of the mouth with the tongue. Beautiful, soft effects may be made by humming, especially in ensemble or choral singing. The late Dr. J. Frederick Wolle and his Bethlehem Bach Choir were particularly expert in the use of the hum. It was their practice, even in the chorals which abound in the works of Bach, for one group of voices to hum while the other groups sang the words. The result was entrancingly lovely, though somewhat unconventional in Bach's music, and it has been much imitated by other choral conductors, though seldom with quite the same effect.

The solo singer may use the hum too, and such a fine artist as John Charles Thomas is very expert in the use of this, as well as every other nuance in the singer's sources. If it is used too often, however, it soon loses its effectiveness and becomes tiresome and monotonous.

Owing to the raised and fixed position of the tongue, the sustained *L* must be used very sparingly. The rolled *r*, either at the beginning or at the end of the word, may be attempted only when a strong accent is desired. If the *r* is prolonged at the end of the word, it produces the effect of an Irish dialect comedian rather than that of an English or American gentleman.

The other consonants must be crisply, clearly, cautiously enunciated, by bringing the tongue up to the required position against the teeth, the palate or the roof of the mouth and, after the consonant has been audibly produced, returning the tongue to the position of the succeeding vowel. In the case of a consonant at the end of a word, the tongue returns to a state of rest. During these necessary actions none of the enunciating muscles may stiffen nor act too strongly. No making of faces, no distortion of the shape of the mouth, no wrinkling of the forehead, no staring look of the eyes, can be tolerated for an instant. One must look pleasant, happy, almost smiling, during singing, or one is doomed to failure.

Enter the Song

SIMPLE CONSONANTS may now be added to the exercises previously recommended, first an initial consonant, then a terminal consonant, then both an initial

and a terminal consonant. Difficult combinations, like *thr*, *chr*, would better be avoided until the simpler ones are mastered.

When simple words can be comfortably produced, simple songs should be undertaken. At first the melody should be sung without the words. Then the poem should be read, its form, its meaning and its beauty analyzed, rather as an art work than from a grammatical standpoint. Those lovely correspondences between the words and the music, those moments of inspiration during which each enhances the beauty of the other, all should be emphasized. If they do not exist, if the words and music are not truly married, the song is not an art work and it should be rejected. Unfortunately, many composers, sometimes through lack of knowledge, sometimes through carelessness, sometimes through mere perversity of soul, put the most difficult vowel and consonant combinations upon the extreme notes of the scale, either high or low. Translators are especially guilty in this respect, because they seem to be entirely satisfied to reproduce the rhymes, the rhythms, and the sense of the foreign poem, quite regardless of its vocal sound. These uncomfortable words should be changed in the studio, which is a very tedious and difficult task for the teacher. It should be the business of the publisher to provide adequate translations so that neither the singer nor his teacher should be forced to the trouble of correcting them.

Resumé

IN THE BEGINNING was the word;" and, among civilized people at least, there can be no singing without it. Sing the vowel, then, and make it as beautiful as you possibly can. Make it as lovely as the sound of a violoncello or a horn, or the sweet music of the wind in the trees, or the song of a bird; for none of these use any words at all. Pronounce the consonant clearly, lightly, distinctly, with the proper emphasis, remembering that if it is too soft the listener will not understand the words, while if it is too hard it will be recognized only as an ugly sound. If the singer can do these things, with even moderate skill (for they are very difficult), if he can sing in *time*, in *rhythm* and in *tune*, and if he has a good conception of the mood of both the poet and the composer, he deserves to be called an artist.

Singing in a Foreign Language

WHEN SHALL THE SINGER begin his study of songs in a foreign tongue? This is a rather vexing question, and its solution depends entirely upon one's point of view. With every new language the student must learn some new vowel sounds, or at least some variations of the English vowel sounds, and his success with a foreign tongue depends more upon the delicacy of his ear than upon his scholarship. Some students cannot distinguish these differences; and it is not unusual to hear a foreign tongue sung with English vowel sounds. However, as the audience seldom can distinguish these delicate differences, very often the public singer "gets by with it." Which is a very good argument for the singing being done in English. Nevertheless, under present conditions, if the American singer is to have success, he must be able to sing in Italian, French and German. The public, the managers and the radio producers demand it; and that settles the matter. He must do it, or starve.

The song literature of Europe is much older and richer than ours, so that it provides the artist with an endless number

of songs suitable to every taste and almost every occasion. Especially must the opera singer be able to speak and understand the European languages, for opera in English does not draw very much money into the box office, in spite of the recent triumphs of Walter Damrosch, Horatio Parker, Deems Taylor, Greenberg and Hanson.

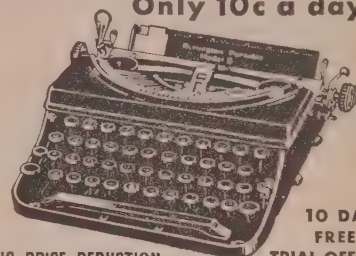
The Language Beautiful

BECAUSE OF its simple, pure vowels and its relatively few consonants, the Italian is the easiest of all the languages for the vocalist. The Italian composers, even the most modern of them, cherish the *bel canto* ideal—the pure, lovely, singing tone as the best means of artistic expression. The popular song writers of Italy and Spain, and of course including Cuba, Mexico and the Spanish speaking countries of South America, unlike many other countries, retain this characteristic; so that their songs of the streets and cafes are singularly sweet and effective. *O sole mio*; *Santa Lucia*; *Aye, Aye, Aye*; *La Paloma*; and *Estrellita*, for example, must be really well sung if they are to produce their

(Continued on page 752)

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THE ORGANIST'S ETUDE

Edited for December by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Prelude and Postlude

By HOWARD H. EDGERTON

THE MODERN church organist is being bombarded with more or less vociferous propaganda from two different camps. On the one hand are those who think that only such music should be used in the church as is unquestionably sacred by intention, and, on the other, are those whose rather unthinking "broadmindedness" leads them to believe that almost anything short of dance music or popular songs is suitable for worship.

Many thousands of pieces might do well for the prelude or the recessional, which are not usually classed as "sacred," but which, when given the proper setting and performer, might well be called "divine." Equally, it is impossible to reconcile some very sober and many classical works of undoubted excellence with either of these portions of church formality.

To explain our attitude toward the prelude and postlude, it is necessary to consider the church organ itself as used in this connection. It is manifestly true that there is something more direct and intimate about the tone of wind instruments than about the tone of strings. The latter seem, even in their most passionate songs, to have that element of thoughtfulness about them which distinguishes their section of the orchestra from all others. Wind instruments touch the player's lips, as well as his fingers, and speak with his own breath, taking on the characteristics, as it were, of a second larynx. The organ, with its mechanical operation and relatively remote control, while yet being sounded with air, would seem to stand approximately half way between the two types, taking toll from the best attributes of each. Surely it must be evident to anyone, who will take time to reason, that the organ is placed in the church to express the delight which the congregation has, presumably, in spiritual things.

Singing As Devotion

WHEN CHURCH musicians will admit that their duty is to assist in actual worship, there will be less misunderstanding about church music. The musician, of all people, should have least reticence in things pertaining to the Lord; but so far has the highest function of the human mind become debilitated that the average professional is ashamed to be heard mentioning the name of the Deity, except in singing sacred songs. Incidentally, it is matter for wonder that a "week-day atheist" can give any imitation of sincerity at Sunday services.

Many an organist also, like his brother, the singer, seems to have the idea that a church service is merely a beautiful formality built up around a musical recital. The music is actually but a part of the whole, a part necessarily and appropriately subservient to the sermon.

To Create a Mood

THE PRELUDE to worship, then, should be meditative, expectant, uplifting, joyous, prayerful or glorifying. It should prepare the mind for what is to fol-

low. If a church musician feels something distasteful toward what he might be pleased to call "old fashioned sanctimony," he should remember that some of the greatest masters of all time wrote voluminously for the church. If the religious works of Bach, Handel, Haydn, Mozart, Gounod, Godard and other geniuses are derived from the inspiration of old fashioned sanctimony, modern music needs more of it.

But much of the secular work, also, of those men, as well as numerous compositions by such creators as Palestrina, Scarlatti, Marie, Beethoven, Schubert, Brahms, Schumann, Nevin and Oley Speaks, are ideal for religious overtures. So long as the piece has that spirit of preparatory worship, it is eminently appropriate. It will be easily conceived that anything meditative cannot move very rapidly or speak very

loudly, that the expectant pulse is slightly quicker and that a mood indicative of spiritual joy or gratitude admits of a tempo a bit more accelerated and of a larger tone. This will serve to assist in the analysis of prospective compositions.

The Theme of Thanksgiving

IN SEEKING material for the postlude, the discerning organist knows instinctively that what may do for one section of the service may be totally unsuited to another. The pieces played at the conclusion of worship should express the uplift which the congregation has, presumably, gained from the activities just past. A spirit such as this, one of jubilant gratitude or perhaps of tender adoration, might very well be expressed in faster rhythm and even with full organ. It is a deplorable

fact that often this part of the musical offering, which should be so thoroughly a voicing of reverent gladness, must be used to drown out the more than mild hum of secular gossip as the congregation retreats from before the pulpit.

Whereas the prelude may be and most fittingly is longer than a single piece, the postlude is generally quite brief. A portion, say the first period, of some piece of normal length may be used to advantage. This matter is governed, however, by the individual peculiarities of form in each church.

In considering music for special occasions, such as Easter or Christmas, it is well nowadays to remember that the radio and the phonograph, along with the innumerable concerts given at these times, give a deadening repetition of the better known appropriate works. So much is this so that it is the better policy to avoid anything very usual or well known at service, rather than add to the disintegration of interest in some perfectly good piece whose only fault is its popularity. For instance, on Christmas day and just previous to the holiday, with the aid of the radio, a concert and two church services, it is not unusual to hear the lovely and all too familiar *Adeste Fideles* ten or twelve times. This is good neither for listeners nor for composition.

We offer a tentative list of effective compositions.

PRELUDES

Meditation—Amani (arranged by Milligan)
Adoration—Cummings
Andante from "Sonatina"—Rogers
Walter's Prize Song—Wagner-Westbrook
At Eventide—Harris
Cantilene in B Flat—Hosmer
Berceuse—Kern
In Deepening Shadows—Stoughton
Twilight Hours—Paulsen
Stately March—Galbraith

Thanksgiving

Cantique d'Amour—Tudor-Strang
Andantino in D Flat—Lemare

Christmas

Prayer and Cradle Song—Lacey
Berceuse—Barrell

Easter

Easter Joy—Hosmer
Dedication Festival—Stults

POSTLUDES

Postlude in D—Scarmolin
March in F—Barnes
Choral Postlude—Armstrong
Short Postlude—Hopkins
March Scherzo—Kohlman
Festival Postludium—Loud
Chant Joyeux—Sheppard
Postlude—Rogers
Joyous March—Rogers
Ecstasy—Cummings

Thanksgiving

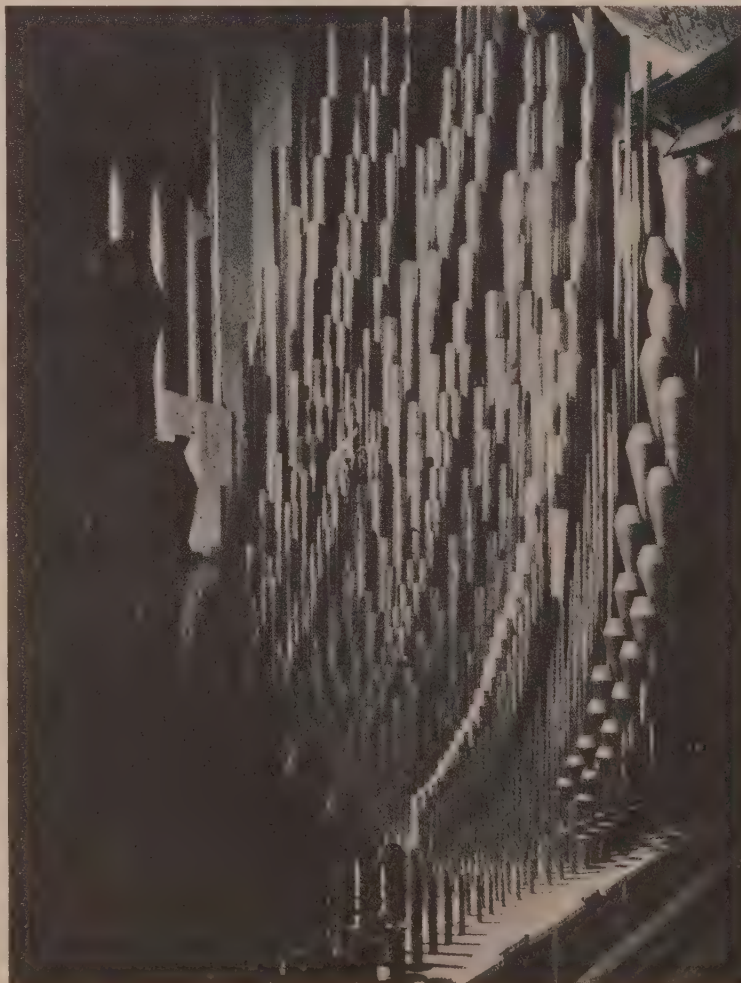
Fanfare Triumphant—Armstrong
Thanksgiving—Hosmer

Christmas

Grand Chorus—Becker
Nocturne in A—Peery

Easter

Festal March in F—Roberts
Triumphant March—Harris



THE STRING ORGAN, NO. 3, OF THE GREAT ORGAN IN THE CONVENTION HALL OF ATLANTIC CITY, NEW JERSEY

If Pan had foreseen his small pack of whistles developing into this wilderness of pipes, he doubtless would have made his split-hoofs clatter to the depths of the woods lest he might be drafted to set them going harmoniously.

The Choir Director's Ten Commandments

By JESSIE L. BRAINERD

1. Thou shalt never scold thy choir, but always greet them with a smile at rehearsals and at all services.

2. Thou shalt take time to find out thy pastor's text so that thou may prepare music to correspond.

3. Thou shalt not tax thy organist's patience nor over tire her (or him), as thy accompanist's efficiency is important to the practice period and at all services.

4. Thou shalt not play favorites but distribute the solos and special parts so that each member of the choir will feel that he is essential to the organization.

5. Thou shalt occasionally go to a distant part of the church and judge the choir's work from the congregation's point of observation.

6. Thou shalt not hold rehearsals too long and run the risk of straining voices, but insist upon prompt attendance, hard

work and concentrated effort during the time allotted to practice.

7. Thou shalt, when the occasion presents itself, go to other churches and study the music rendered so that thou may get new ideas and fresh inspiration.

8. Thou shalt reward all good work done by the choir, either individually or collectively, with kind words of encouragement.

9. Thou shalt repeat anthems very seldom, but prepare new selections to stimulate interest.

10. Thou shalt, at all times, keep thy good temper and patience when flares of temperament arise and differences of opinion are evident.

These suggestions have worked well in our choir and perhaps they may help some young leader to solve some of the problems which confront a new chorister.

An Italian Historical Program

The following program is so well worked out, chronologically, that we are glad to present it to our readers. With historical notes on the various composers, it could be made an epitome of the history and development of the Italian school of musical composition. The program was assembled for the Music Department of the Iowa City Woman's Club, of Iowa City, Iowa, by Maud Whedon Smith, who interpreted on the organ.

PROGRAM

THE STORY OF THE ORGAN

A Resumé of the Musical History of Italy

Ercole Pasquini (1580-?)—

Canzone Francesa

Giralamo Frescobaldi (1583-1643)—

Aria and Variations

Arcangelo Corelli (1653-1713)—

Prelude and Sarabande;

edited by Joseph W. Clokey

Giambattista Martini (1706-1784)—

Gavotte from "Twelfth Organ Sonata"

(1742); edited by Alexander Guilmant

and Clarence Eddy

Luigi Boccherini (1743-1805)—

Minuet; edited by Edwin H. Lemare

Gioacchino Rossini (1792-1868)—

Overture to "William Tell"

(1829); edited by Dudley Buck

Giuseppe Verdi (1813-1901)—

Grand March from "Aida" (1871);

edited by Harry Rowe Shelley

Pietro Mascagni (1863-)—

Intermezzo Sinfonico from "Cavalleria Rusticana" (1890); edited

by Charles H. Morse

Marco Enrico Bossi (1861-1925)—

Ave Maria

Ermanno Wolf-Ferrari (1876-)—

Intermezzo in A minor, from Act II of

"The Jewels of the Madonna" (1911);

edited by Wilhelm Middelschulte

Enrico Toselli (1877-)—

Serenade; edited by

Gottfried H. Federlein

Pietro Allessandro Yon (1886-)—

Hymn of Glory (dedicated

to the American Legion)

On Extemporizing

By FREDERICK KITCHENER

THOSE OF US who have assisted organ pupils to extemporize—to "give lessons" in extemporization is rather a misnomer—must have been surprised at the varying degrees of gift in this art that are manifested by the different pupils. Some, who have considerable executive capacity and taste, have no power of extemporization whatever; while with others the faculty seems to be inborn and natural.

In these latter cases the gift needs careful training, or it may be wasted in vain "tooting" without form, meaning or reason. The best practice seems to begin with the good old eight-measure form, something in the shape of a hymn-tune, and then to go on gradually to larger efforts, with a given subject to be introduced in the four different parts successively, in regular form and, above all, with well-defined rhythm.

We take it for granted, of course, that the pupil is well grounded in harmony and counterpoint and knows something about the various musical forms, such as sonata, fugue, variation, and the various song models. With very gifted people the process of extemporizing resembles that of composition, but is much more rapid, as the labor of writing down the notes has not to be undertaken. It does not follow, however, that a musician's style of extemporizing always resembles the idiom or even the style of his compositions. As a case in point, the piano extemporizations of the writer's old master, Silas, were much more free harmonically and more modern in idiom than his compositions, which inclined to the Mendelssohnian style. Silas, by the way, could extemporize a fine four-part fugue on a given subject on the piano.

—Musical Opinion.

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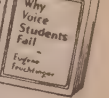
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MRS. EDWARD PHILIP LINCH, President of the Matinee Musical Club of Philadelphia, is Chairman of the National Program Committee. She may be addressed at the Bellevue-Stratford Hotel, Philadelphia. The National President is Mrs. John Alexander Jardine, 1112 Third Avenue South, Fargo, North Dakota.

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THE BELLEVUE-STRATFORD

Feeling the Spirit

By HUGH ELBERT EWEN

WHEN the printed page has been thoroughly mastered, with the notes and all indications of interpretation memorized, then should follow what might be called the "dramatic art" of sinking the personality into the message of the composer. Marmonet expressed this as being "exactly as must be the case of the actor."

And, strangely enough, our own supremely talented Mary Anderson, of the last

generation bore this out by a similar reference to music. "As in music, there must be a complete sinking of the self and personality—an absorption of self into the character of the creation," she said. "I might risk perhaps two evenings or three without this peculiar absorption of part, but I should leave the stage at once on finding that this power had permanently left me."

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Can you tell me what causes the stops on a pipe organ to squeak noisily as soon as the power is turned on, and if there is any way to stop it?—K. M.

A. We cannot tell definitely the cause of your trouble, but you might find it to be the result of: slowness of action of damper or bellows valve chain or pulley; leaky valve, if there is tubular pneumatic action; or leaky valve or armature, if there is electric action. We suggest your having the instrument examined by an organ mechanic or expert who might be able to remedy the trouble.

Q. Will you kindly inform me what is meant by "sub-octave" and "super-octave" stops and couplers? The organ which I am using has, in addition to the usual couplers, "swell to great 4'," "swell to great 16'," and "swell 4'." Are any of these either sub-octave or super-octave couplers?—G. J. E.

A. The terms you mention are usually applied to couplers, "sub-octave" indicating a 16' coupler and "super-octave" indicating a 4' coupler. A 16' coupler acts on a note one octave below normal pitch and a 4' coupler one octave above normal pitch. Normal pitch is 8'—the same as on the piano. The term, "super-octave," is sometimes used as the name for the Fifteenth stop, which speaks two octaves above normal pitch. Your letter indicates that your organ contains two super-octave couplers and one sub-octave coupler.

Q. We have moved into a large church which contains a large organ (specification enclosed) and a full-size choir loft. What stops are best to use for congregational singing, solos, quartets, anthems and so forth? How are the pistons set or reset—also the combination pedals? What is the best setting arrangement for a choir of forty-four voices, with three rows of five seats each on both sides of the organ console and fourteen seats in a row back of organ console?—W. G. C.

A. For hearty congregational singing we suggest:

Great Organ—Open Diapason 8', Violin Principal 8', Gemshorn 8', Principal 4', Harmonic Flute 4'.

Swell Organ—Horn Principal 8', Stopped Diapason 8', Viol d'Gamba 8', Gemshorn 4', Piccolo 2', Dolce Cornet, Oboe, Cornopean.

Pedal Organ—Double Open Diapason 16', Bourdon 16', Violoncello 8'.

Couplers—Swell to Great—Swell to Pedal—Great to Pedal.

If additional brightness is desired add Great Organ—Twelfth, Fifteenth and Mixture. The Swell Lieblich Gedack 16' may also be added occasionally when desired.

The registration for accompanying solos, quartets, anthems and so forth, varies so greatly that it is impossible to give specific combinations. Each organist must experiment with his instrument and singers till he finds this balance for his particular resources.

You do not specify the make of your instrument, but we suggest the following way of setting the pistons: (1) set the stops for the combination you wish; (2) move the "Adjuster" and hold it in position while (3) you push in the piston or combination pedal on which you wish to include the combination, and (4) release the piston or combination pedal; (5) release the "Adjuster" when the piston or combination pedal should be set as per your arrangement.

You do not specify the number of sopranos, altos, tenors and basses in your choir. This information would help us in giving you explicit instructions. The conventional way to seat the choir would be: sopranos and tenors on left hand side; sopranos in front; altos and basses on right hand side; altos in front. The seats back of the console could be filled with sopranos or divided between sopranos and altos.

Q. The following is the specification of the organ which I play:

Great Organ—Open Diapason, Melodia, Dulciana, Vox Celeste.

Swell Organ—Stopped Diapason, Violin Diapason, Flute Traverso.

Pedal Organ—Bourdon.

Couplers—Trebble coupler, Swell to Great, Swell to Pedal, Great to Pedal.

Is this considered a fairly large church organ? What stops should I use for accompanying soloist For Anthem? For Hymns? Should a Prelude and Offertory be played softly? What are some books treating on organ matters and where can I obtain them? How much would it cost to have contact pins on an organ of this kind?—G. S.

A. Your instrument would not be considered a large one. The stops to be used for solos and anthems depend on the character of the passage to be played. With the limited number of stops at your disposal, nearly all would be usable for accompanying solos, except the Open Diapason and Treble coupler—which would have to be used sparingly except with a big voice. For hymn singing we should think you could use full organ, omitting Vox Celeste, if the treble coupler contributes a shrill effect, omit that also; but, since the instrument lacks bright stops, this coupler may be useful in making up the deficiency. Except on festival occasions, a soft prelude

seems fitting to put the congregation in proper mood for the service. The offertory, perhaps, need not be so consistently soft. Some books you might find useful include "The Organ," by Stainer-Kraft; "Studies in Pedal-playing," by Nilson; "Organ Playing," by Hull; "Primer of Organ Registration," by Nevil; and "Organ Registration," by Truette. All of these books may be secured from the publishers of THE ETUDE. Communicate with the builder of the organ for information as to cost of contact pins.

Q. The choir loft of the church of which I am a member has been remodeled in such a way that the organ chamber is directly above the choir loft. The organ sounds about half as loud in the choir loft as it does in the congregation, and it cannot be used for any special music. It is also difficult for the choir and congregation to keep together during the singing of the hymns. Do you know of any way to overcome this situation without changing the location of the organ chamber?—M. H.

A. We have consulted with a practical organ man, and with the information at hand, I can only suggest making a new location for either organ chamber or the choir, taking the choir from under the organ chamber. Someone who could visit the church and see the location and so forth might suggest a way to overcome so serious a blunder as was made in creating such conditions.

Q. Is there any book that I can secure which describes the Wuritzer Unit organs and also Cinema organs? What are Cinema organs? In THE ETUDE of March, 1931 you gave two organ specifications. If the \$3500 specification were to be installed would it be possible to exchange the pedal organ Resultant Bass for a 16' Dulciana (omitting the 8' Dulciana)? Is the Resultant Bass meant to be of foundation tone? On a Unit organ, where one key board is entirely unified and the stops have their origin on the Swell, would there be any increase of volume if Swell to Great coupler is drawn? Please describe the Melophone on the Atlantic City Ballroom organ. I have seen an illustration of the Wanamaker, Philadelphia, organ showing five manuals. I have read in your column that it has six and I have seen pictures of it showing six manuals. Has it been enlarged, and if so, from whom may I obtain the specifications? Can you list several places where the following companies have installed organs? Aeolian, Austin, Hope-Jones, Moller, Skinner and Wuritzer. Can you also give me the addresses of the first five? Who besides Wuritzer and Kimball build theater organs? I am sending you a small specification. What do you think of it for a residence organ? What would be the approximate price if built by Aeolian or Kimball? Who is the builder of the specification for \$12,500 sent me?—E. N.

A. You probably can secure a book describing the Wuritzer Theater Unit organ by addressing the Rudolph Wuritzer Co., North Tonawanda, New York. Cinema organ is a name some times used for the picture theater organ. As, in the specification mentioned, the 16' Dulciana runs down to Tenor C only it cannot be used as a pedal stop unless the lower octave pipes are included, which would, of course, involve additional expense. As the Resultant Bass in this specification is given as "wood" it is based on Gedack quality. There would be no increase of tone under the conditions you name. The Melophone we understand to be a large wood pipe of the Harmonic Flute type. The Wanamaker organ has been greatly enlarged, and now includes six manuals. We do not think the specification is available, as Wanamakers are not inclined to give out details of the instrument. The Aeolian Organ Co. is now connected with the Skinner Organ Co. the firm being known as the Aeolian-Skinner Co. Among many others their installations include Yale University, Princeton University, Girard College (Philadelphia), Harvard University, St. Thomas's Church, New York, and the residence of Pierre S. DuPont. The address of the Company is 677 Fifth Avenue, New York. Installations by the Austin Organ Co. of Hartford, Connecticut, include St. Matthew's Lutheran Church, Hanover, Pennsylvania; Irvine Auditorium, University of Pennsylvania (Philadelphia); Mormon Tabernacle, Salt Lake City; and St. George's Church, New York. Hope-Jones and Wuritzer are now the same, there being no longer an individual Hope-Jones organ. Hope-Jones organs are installed in the Auditorium at Ocean Grove, New Jersey, and in Grace Baptist Temple, Philadelphia; while many Wuritzer organs have been installed in theatres throughout the country. M. P. Moller, Hagerstown, Maryland, has installed organs in Cadet Chapel, U. S. Military Academy, West Point, New York; Waldorf-Astoria Hotel, New York; Convention Hall, Philadelphia; Crescent Avenue Presbyterian Church, Plainfield, New Jersey. We are sending you our mail, information in reference to the specification you sent and the name of the builder of the \$12,500 specification. This specification would, of course, include couplers and combination action.

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Economical Music Binding

By WALTER KAYE BAUER

THE orchestral arranger and conductor, confronted with the problem of preserving manuscripts and printed music scores at a minimum cost, will value the following suggestions for making a binder which has proved practical and which can be made at no great expense.

Select two pieces of not too heavy card board, about three sixteenths of an inch longer and wider than the music. Next cut a strip of very heavy cover stock paper (such as used for catalogue covers) of the same length, and two inches wide. Fold the long two-inch strip to form a hinge for the two covers. Next procure a roll of one-inch gummed paper, and from this roll cut the required number of strips, exactly the same length as the hinge strip. Fold these strips as in the case of the hinge strip, and place them one within the other inside of the fold of the hinge strip. To fasten to the hinge strip, the writer uses a stapling machine which may be purchased at any stationers, but the strips may also be sewed to the hinge portion if desired. After the strips are securely fastened, glue the front and back pieces of card board to the hinge strip, and the music is ready to be pasted within. The latter job is very simple, since it requires only a small camel's hair brush with which to moisten the gummed strips, one at a time, and the music attached to each strip.

To determine the number of gummed strips requires some planning. A folded

ten to imitate the clear, sharp staccato that is necessary for the cornet. There are parts assigned to the clarinet that demand staccato work; however, they are not nearly so numerous as those found for cornet. The soft D-type of tonguing as obtained by applying the tongue under the reed is much more desirable. It is this type of tonguing that gives the clarinetist velocity. Since he is denied the use of triple and double tonguing, he must rely solely on single tonguing and learn it correctly.

Thorough knowledge of the alternate fingerings is most essential. Many passages are impossible unless these fingerings are learned and applied diligently at every opportunity. It is a good idea to insist that the student learn in the beginning, all the fingerings for each tone and then see to it that he employs first one, then the other. This should be done when the instrument is being studied in the first years' work so as not to form the habit of using the conventional fingering alone, but rather that all the various fingerings will be used with equal dexterity and familiarity. Nimbleness and fleetness so desirable on the clarinet are largely due to a thorough knowledge of the alternate fingering.

Proper breathing should be studied. Long, deep breaths should be taken. The student should learn to expel the breath as evenly and smoothly as possible. It may be likened to a thin stream of oil flowing out of a bottle. The more practice the student has in controlling long breaths the easier it is to play steadily and smoothly without a ripple in the tone. Endurance is gained by this practice.

gummed strip, of course equals two pages of music, but if the music is printed on both sides, one folded gummed strip will control four pages. The number of gummed strips required will depend on the number of pieces to go in each binder.

These folders may be highly ornamental as well as useful, since any local paper merchant usually has many colors of card board and catalogue paper from which to make a selection. If it is desired to equip a band or orchestra with folders of this kind, the covers and the hinge strips may be cut uniformly to the required dimensions.

The writer has just completed fifty of these folders in black for his band, and the entire cost, exclusive of the stapling machine previously purchased, was:

100 pieces black card board, size 7½" by 5½"	\$1.00
50 pieces of heavy paper size 5½" by 2"50
50 gummed labels (for identification)10
1 roll of gummed paper tape size 1"25
1 small brush05
1 tube glue20
Total	\$2.10

These suggestions should prove of value to amateur organizations, whose resources prevent more expensive binders.

Practical Clarinet Playing

(Continued from page 713)

The Important Lower Register

THE TEACHER must keep the student playing in the chalameau register from six to ten weeks. Even the most talented pupil cannot learn to breathe properly and tongue correctly without a thorough study of these lower tones. There is a solidity and body of tone gained through practice of this register that is essential in the development of the upper tones. The pupil must be given to understand that the study of this lower register is interesting. Patient practice will bring out the beauty of these notes and they will be a joy for a good student to produce.

The throat tones, that is, from G-flat second line to B-flat third line must be handled with care. The tendency is to play them out of tune and also to handle them roughly, producing poor quality. Many students "mouth" these tones. The tone is "scooped" and "twisted." It requires special concentration on smooth breathing, careful massage-like tonguing and a gliding style of fingering to keep these tones in tune and pleasant sounding.

There are, of course, other common faults, but these seem to be the predominating ones, and the corrective suggestions, if followed carefully, should result in a keener appreciation on the part of the student of the possibilities of his instrument.

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Otakar Ševčík

Master Violinist, Musician and Teacher

By HANA MUŠKOVA SHAW

THE RECENT death of Otakar Ševčík, famous teacher of the violin, robbed not only the Bohemians but also the whole artistic world of a strikingly significant musician. His American pupils who came to him in Bohemia and those whom he taught in America will always remember this retiring, simple man who, during much of his career, withdrew to his modest town of Pisek to devote himself entirely to his epoch making work; for he perfected finished musicians; he was a teacher of virtuosos—a master of masters. His ideas of violin technique gave a revolutionary touch to the history of music and will insure his name immortality.

While his trips to America and other foreign countries broadened his fame and reputation, they were comparatively rare, and the simple, quiet little town of Pisek was the real Mecca for devotees of the art throughout the world.

In his youth Ševčík commenced his work under Bennewitz at the Prague Conservatory of Music, with the intention of becoming, himself, a virtuoso, but his destiny led him into a no less important role—that of instructor of the violin.

Opens the Gate to Fame

HIS LONG experience in teaching in the Russian Conservatory of Music gave him a clear visualization of the modern trend in violin instruction, and then he surprised the whole world by developing a score of violinists of international reputation.

Among his most famous pupils is Jan Kubelík. There can be no doubt that Ševčík made Kubelík; and in turn Kubelík brought fame to Ševčík, for the skill and reputation of the young virtuoso's magical playing brought the attention of the world to his master. Kubelík did not follow the example of Caruso and hide the name of his master so that none might learn the secret of his artistry.

Two years ago the Museum of Pisek ar-

anged a quiet celebration to commemorate Ševčík's eightieth birthday. It was then brought out that his pupils, outside of the students at the conservatories where he

around. It is estimated that altogether five thousand violinists, from all parts of the world and of all nationalities and races, received his instruction.

late at night he was never idle. Even during his periods of instruction he was always working on his books of violin technique and teaching which later became sought after and used by teachers, both private and in conservatories, throughout the world. From these he received in financial returns, for example, five times as much as Gounod obtained for his Faust.

Over the years Ševčík made several visits to America where he taught at Ithaca, New York, in the National Associated Studio of Music in Boston, and in the Bush Conservatory of Music in Chicago.

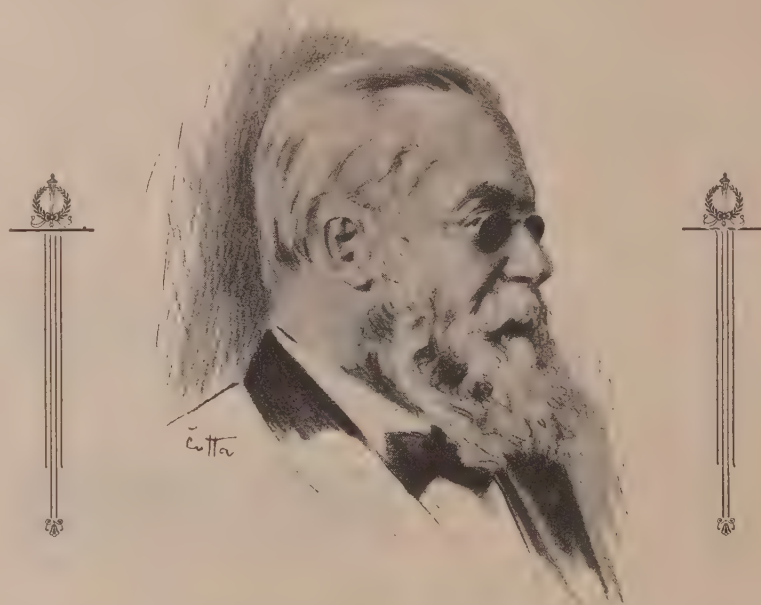
The basis of his method was simplicity itself and, as he himself stated, was drawn from his observation of the manner in which a child acquires thorough knowledge. His method opened a new era in violin pedagogics, since through it perfection in the art of violin playing is absolutely assured.

Blazing New Trails

ŠEVČÍK CREATED a system in which two of the most important parts of violin art are combined. They are the technique of fingering and articulation of tone. The principle of his method was to have each of his pupils solve all technical problems and so thoroughly to master them that there was no possibility of erring. Then the further education was to strengthen the pupil's artistic understanding and feeling; and this Ševčík accomplished through personal contact with his pupils, by talks about the musical works and their analyses. The very highest degree of artistic finish was then left to the genius of the pupils themselves.

Surely these pupils, scattered perhaps to the far ends of the earth, are proud to echo, with his fellow countrymen, the words of Ševčík's eulogist:

"We Bohemians have three great names in our musical world—those of our composers, Smetana and Dvořák, and that of our teacher of music, Otakar Ševčík."



Prof. Otakar Ševčík

OTAKAR ŠEVČÍK

An autographed photograph of the eminent Czechoslovakian violinist and teacher who died on the eighteenth of last January, at the age of eighty-two.

instructed, numbered all of fifteen hundred. During 1924 to 1926 he gave private lessons to one hundred and thirty-four, of whom thirty were studying with him the year

A Tireless Worker

HIS DILIGENCE and tireless devotion to his profession are almost without example. From early morning until

The Use of The Thumb

By EDITH LYNWOOD WINN

THE position of the left hand has for a long time troubled teachers. Loeffler and other artists have concentrated the attention on physical preparedness. According to their system the thumb is placed horizontally on the neck of the violin, under the violin. Then, with the first finger on the A-string, first position, they have played alternately open A and first finger B several times, always attacking from a distance, the hand being absolutely free. The elbow naturally is far in to the right. This position of the hand insures ease and accuracy. The teacher should use the Ševčík studies at this point. Now the student may practice A, B, C, D, and E, using the fourth finger. In the Ševčík

book the pupil is told to keep the first finger on the strings when the fourth plays. In the case of a small hand, the first and second fingers are raised when the fourth plays. All this time the thumb is under the neck of the violin. In the case of pupils who have very short thumbs, the thumb must always be kept under the neck of the violin.

Now that freedom of the hand is secured, we come to the third position. First, we must play A, B, C, D, E, F, and G, going from the first to the third position. In resting, the thumb may be advanced downward by a quick movement, and then the hand moves in the direction of the thumb and hand. The followers of the

French School use this, making a very rapid movement, in passing the first finger to the first position from the third position. This requires practice but may be done successfully, if time is taken to study it to perfection.

The preparation of the left hand is by far the most important thing in the early stages of playing. A very serious fault in children is tipping the finger forward on the strings, so producing a sharp pitch. The child also tips his finger over to the right side. In little children this is a most serious fault and can be offset only by such exercises as have been indicated. It must be seen to that the fingers, curved,

are placed directly on the desired point on the string. Part of the child's trouble is due to stiffening of the left hand through fear and to careless preparation. One false move may work havoc for years.

The writer recalls an exercise that Kruse gave her in Berlin. Using the ninth Kreutzer etude as an example, he played each group, moving the thumb forward and backward on the neck of the violin. A valuable exercise, given by Mr. Loeffler, is to place the first finger in the third position. Then move the thumb back and forth between the first and third position. Next, place the first finger in the fourth position and repeat the exercise.

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Shifting

By HARRY SIMONSON

IN SHIFTING from one position to another it is not the finger in use only that is moved up or down the string for producing the required note but the whole hand. This must be clearly understood from the start. The extended upward stretch of the fourth finger or the downward stretch of the first finger is an entirely different movement and has nothing to do with a change of position.

Since playing in a higher position is nothing more than transferring the principles applied in the first position, we must arrive at a definite understanding of shifting or some systematic way of connecting these different steps or positions so that we may have the ability to get over the fingerboard and into the various positions in the easiest possible manner.

The Useful Thumb

IN SHIFTING to various positions, the left thumb is of first importance. Its proper coordination with the other fingers will help in maintaining relaxation of the left hand, so essential to freedom of movement. The thumb at all times retains its position with relationship to the hand, which means that, in shifting from one position to another, it and the hand must move as a unit.

In the upward shifting of the hand, the tone connection is accomplished by the finger last in use being moved up on the string until the hand is in the new position; then the finger to be used is placed on the string. To bring about the connection in shifting, use at all times the finger that has been played and not the one to be played. This principle of correct shifting should immediately become so firmly established as to be executed quite unconsciously.

While ascending from a lower to a higher interval is not so difficult, owing to the supporting pressure of the thumb, the descending movement from a higher to a lower interval or position is a much more involved matter. In order to enable the thumb in such cases to supply the necessary

counter-pressure, it must be moved into the lower position in advance of the gliding finger, while the latter is still in the higher position, the finger last used remaining in position during the preparatory movement of the thumb, and the finger to be used not being placed on the string until the hand is absolutely in the new position. The first finger should be kept down in all the higher intervals, as to a certain degree it acts as an artificial stop for establishing the firm position of the hand and makes possible the measuring of the interval distances with greater exactness and certainty.

Ease and Flexibility

THE PALM of the hand may, rest against the violin only when playing in these upper positions, and there should be no cramped adhesion of the thumb and first finger, or the rest of the fingers; each finger must work independently of the others. Flexibility and velocity depend upon observing these rules, while body of tone, resulting from strength of the fingers, is gained by practice, or repetition, and not by studied efforts.

The more finger pressure is exerted in the higher reaches of the fingerboard, the more fully and rapidly will the notes vibrate and respond beneath the slightest pressure of the bow. The fingers should be trained to come down upon the strings like small hammers, and each finger should perform independently of the others, with the little finger kept directly over the strings and not away from them. Holding the fingers at a distance from the strings means more energy expended and makes rapid fingering difficult.

Knowledge of the means of shifting, together with the proper application of the principles involved, will give the player absolute command of the fingerboard and will not fail to bring about a clean technic and a fearlessness which will stand in good stead when technical problems of great difficulty are encountered.

The Cultivation of Viola Playing

By WILLIAM REED

For orchestral and chamber music purposes, violinists should be as ready with the viola as with the violin. The interchange offers no especial difficulty, the finger spacing of the larger instrument being soon acquired, and the general technic being practically identical with that of the violin. To some players, the alto clef is, for a time, confusing; so considerable reading practice may be necessary in order to insure notational familiarity. For those who find special difficulty in this respect, a serviceable plan is that of transposing short excerpts from violin parts into medium keys of the viola, as well as in practicing viola parts of easy passages from the early quartets of Haydn and Mozart.

Exercise in reading the alto clef is valuable for various reasons. Facility is developed in score perspective for conductors, students in theory and orchestration, and in the general reading of full scores. Familiarity with the viola makes such matters comparatively easy. More than this, viola playing gives musicianly insight into the very heart of harmonic construction.

Although the viola seldom figures in public performance as a solo instrument, it has been effectively and interestingly written for as such, and is also found occasionally

to emerge on the surface in orchestral writing. Mendelssohn has given the viola prominence in this way, as has also Wagner. In a certain symphonic movement, W. Sterndale Bennett has replaced the violin part by the viola. In Beethoven's "Trio for Flute, Violin, and Viola" (Op. 25) the viola sustains the fundamental part. Beethoven's "Trios for Violin, Viola and Cello" constitute excellent practice. Berlioz was partial to the viola and obtained striking effects in his exploitation of the instrument in his scores.

For those who take up the viola exclusively, preparatory material is available in the different Methods, while for private use can be recommended the "Marchenbilder" of Schumann, the "Nocturnes" of Kalliwoda, transcriptions from the cello writings by Goltermann and so forth, to which may be added the "Divertimenti" of Mozart.

The saying, "Once a viola player, always a viola player," contains a good measure of truth, especially in the cases of those who devote themselves to the charm of chamber music, a satisfying interest and musicianly appreciation being results that can be counted on. For orchestral purposes, the viola has, of course, its business side, efficient players finding their places sooner or later and filling them.

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Do You Know Your Symphonies?

By LESTER W. GROOM

CAN you give the correct answers to the following questions about symphonies and symphonic movements? Some of the questions may have several answers.

1. What symphony uses a theme and variations for its first movement?
2. What symphonic movement contains a phrase from the Russian *Contakion* (*Hymn for the Dead*)?
3. What symphonic movement is in the form of a Passacaglia?
4. In what symphonic movement is the main theme and the second theme the same melody?
5. What symphony opens with three unprepared dominant seventh chords?
6. What are two symphonies that have no slow movement?
7. In what symphonic movement is the main theme accompanied by itself in diminution?
8. In what symphonic movement is the main theme immediately followed by itself in inversion?
9. In what symphony is the "motto" heard in every movement?
10. In what symphony is the viola the solo instrument?
11. What are two symphonic *scherzi* that have two trios each?
12. In what two symphonies are found, in the last movements, entire periods "verbatim" from the preceding movement?
13. What symphony has a theme and variations for the last movement?
14. What symphonic movement contains the songs of three birds?
15. In what symphonic movement is the main theme found both in three-four and in two-four?
16. What symphony contains music portraying a peasants' picnic?
17. What symphony of four movements is designed to be played without stop as one continuous piece?
18. In what symphonic movement is there a trio whose main theme has no melody, but only harmony?
19. In what symphony does the *scherzo*

- begin with a five voice fugue?
20. What symphony ends with the same theme with which it began?
21. In what symphonic movement is there no *arco* among the strings?
22. In what symphonic movement are found forty-seven measures of pedal-point?
23. What symphony includes a waltz?
24. What symphonic movement introduces a new theme into the development which proves later to be in counterpoint with the main theme?
25. What symphony has only two movements?

ANSWERS

1. Goldmark, "Rustic Wedding."
2. Tchaikowsky, "Sixth"—First movement.
3. Brahms, "Fourth"—Last movement.
4. Mozart, "E-flat"—Last movement.
5. Beethoven, "First."
6. Beethoven, "Eighth" and Franck, "D minor."
7. Dvořák, "New World."
8. Brahms, "Third"—Third movement.
9. Tchaikowsky, "Fifth."
10. Berlioz, "Harold in Italy."
11. Schumann, "First"—Third movement, and Schumann, "Second"—Second movement.
12. Franck, "D minor," and Goldmark, "Rustic Wedding."
13. Beethoven, "Third."
14. Beethoven, "Sixth"—Second movement.
15. Brahms, "Second"—Third movement.
16. Beethoven, "Sixth"—Third movement.
17. Schumann, "Fourth."
18. Schumann, "First"—Third movement (First trio).
19. Beethoven, "Ninth."
20. Brahms, "Third."
21. Tchaikowsky, "Fourth"—Third movement.
22. Tchaikowsky, "Sixth"—Second movement.
23. Tchaikowsky, "Fifth."
24. Mendelssohn, "Italian"—First movement.
25. Schubert, "Unfinished."

The Philosophy of Gretry

By SAMUEL A. GOODWIN

GRETRY, the Belgian, who succeeded Lulli and Gluck as the leading composer of France before the Revolution and for a little while after, was a writer as well as composer, and his essays contain aphorisms worth quoting. Here are some of them.

"The most skillful musician is he who can best transform declamation into melody."

"The melody which lingers in one's mind like beautiful poetry bears the mark of genius. All other music, however well written, is only a good arrangement of notes."

"If you can only express your ideas by making use of unaccustomed combinations, do not be afraid of enriching theory by a new rule; others will use your license, perhaps in a better way than you have done, and thus force the most strict theorists to adopt it. . . . Everything is permissible to the artist who can really grasp Nature, and the twenty-four scales are only the painter's palette: to forbid his blending the colors is foolish; it is forbidding him to be original."

Gretry at once enhances and modifies

the above paragraph with another fine saying about the artist's need for careful selection of material: "A useless beauty is a harmful beauty. The great task of art is to determine the place which everything should occupy."

"I say frankly, whether it is because I am older or because republics are not favorable to illusions, music interests me less today than formerly. The language of music seems to me too vague; now that I am on the threshold of old age, I want something more positive. Men of all ages are fascinated by the arts, but the creation of works of genius is only proper to the years when imagination and its sweet illusions are in full force. It is time for me to retire and take philosophy or reason, which are one and the same thing, for my portion."

"Melodies come to an end like everything else; I will not wait until there is nothing left in my wallet."

Yet in spite of a superficial dissatisfaction with his craft, Gretry remained musician to the end. "I will not be buried in your churchyard," he told the village pastor. "Your bells are out of tune."

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Playing Rubato.

H. G. C.—Many violinists play the *Andante* movement you speak of in a more or less rubato manner. *Rubato*, as you know, means "held back," that is, certain notes are prolonged, and others accelerated. I am afraid you would have to study this composition with a good teacher, in order to learn to render it in an artistic manner. Such things cannot be taught by mail. This composition is frequently played over the radio, and if you listen much to the radio, the chances are that you will hear it sooner or later.

Judging Progress.

K. H. P.—THE ETUDE does not pass judgment on the work of teachers. I could not do the subject justice, since I have never heard you play, do not know how far advanced you are, and how good a technical foundation you have. If I could hear you play, and learn at first hand what you have accomplished in a given time, I would have some kind of a basis on which to form a reliable opinion of your talent, and whether you have made good progress in the time you have been studying. I will say, however, that the compositions on which you have been working are all very good, and if correctly taught to you, will result in good progress.

Albani Violins.

H. E. McK.—There were a number of violin makers named Albani, belonging to the class of Tyrolean violin makers. Bauer, in his "Practical History of the Violin," says of one of the most noted of these makers: "Albani, Mathias, Bozen, 1650-1709. He was a pupil of Nicola Amati, and produced very high class work, that in many cases, can readily be mistaken for Cremonese work." Prices of these instruments differ according to the maker, and the quality of the instrument. Any leading dealer in old violins can give you late quotations.

More Labels.

P. A. W.—It is very unusual to have two different labels in a violin. The upper label in your violin is that of Joseph Guarnerius, Cremona, and the lower that of Antonius Stradivarius in Cremona. These were the two most famous violin makers in the world, but I think there is hardly more than one chance in a million that your violin was made by either of these great masters. You would have to send it to an expert for an opinion, which would cost you about five dollars. 2.—The labels of these two violin makers are printed in the Italian language. 3.—No one can give you much of an opinion of a violin, without seeing it. 4.—Any glue of fine quality can be used in gluing the various parts of the violin. You could first stain the violin the required color, and then varnish over it, or else you could get a mixture of varnish and stain, and do the whole thing in two operations. Some violin makers use five or six coats of varnish. 6.—Varnishing and repairs are described in a little work, "The Violin and How to Make It," by a Master of the Instrument, which can be obtained from the publishers of THE ETUDE.

Ventepane Violins.

A. M. Lorenzo—Ventepane, violin maker of the 19th Century, in Naples, Italy, was not a violin maker of great note, but made some fair violins. I do not know where you could get details of his life. Any dealer in old violins can tell you what your violin is worth.

Violinist's "Daily Dozen."

L. T. J.—An excellent "Daily Dozen" of technical exercises for the violin is the "Fifty Daily Exercises" of Ch. Dancla. There is considerable position work in these exercises, and also effective bowings. Their principal value, however, is in their development of the fingers of the left hand.

Mixed Makes.

H. G. C.—It may be of interest to you to know that Cremona violins are occasionally met with, in which different parts of the violin were made by different makers. Sometimes the top was made by one maker, the back by another, the scroll and sides by another. For instance, an Antonius Stradivarius of 1713 has the top (belly) made by Stradivarius and the back and sides by Gagliano. The catalog of a well known dealer describes the violin as follows: "It is most unfortunate that the back and sides, as well as the top of this violin, are not also the work of Stradivari, for in that case it would bring four times the price as in its present state. How-

ever the back and sides were made by a master craftsman. As a result of this happy combination, the tone closely approximates that of a Stradivarius of the finest type." As it is, with the parts made by different makers, the violin is worth possibly \$5,000 or \$10,000. If made entirely by Stradivarius, it would probably cost \$15,000 to \$25,000 in the market today. Many other instances could be named of violins with top, back, sides or other parts made by different makers.

Kreutzer "Studies."

W. E. R.—It is an excellent idea for you to go over the Kreutzer "Studies" several times—three or four times would not be too many. Few violin pupils appreciate the extreme value of these matchless studies, which are used by violin teachers in every country in the world. These studies are so thoroughly violinistic, that no violin education is complete without them.

Operatic Arrangements.

H. L.—There are excellent arrangements, by Singelee, of moderate difficulty for violin and piano, of exercises from the operas, "Robert le Diable," and Lucia di Lammermoor."

Identifying Violins.

S. A. W.—In the absence of other information, it is impossible to tell from photos the name of the violin maker. The violin, itself, must be seen and handled by an expert. Violin makers of note invariably pasted paper labels inside their violins, giving their names, and where and when the violin was made. Sometimes violin makers of lesser note cut their initials on the button of the violin, but violins so marked are usually of the factory grade. It would be difficult to tell who made your violin, from such initials, but an expert might be able to identify the maker by the initials. As you live near New York city, take your violin with you, on your next trip there, and show it to some of the experts, and they may be able to tell who the maker was.

Removing Rosin.

A. J. W.—To use a "Hibernicism," the best way to remove rosin which has caked under and around the bridge, is never to let it get caked on the violin. By that I mean that the rosin should be wiped off with a soft cloth before putting the violin away after playing. It will then never accumulate. If your rosin is not badly caked on the violin, you can get a cleaning mixture in tubes or bottles from any large music store. If the rosin is caked very badly, you can remove it with linseed oil to which a very small amount of pulverized pumice stone has been added. Rub very gently so as not to damage the varnish of the violin. If your violin is a valuable instrument, you had better get an expert repairer to do the work.

Vincenzo Panormo, Paris (also Sicily, Ireland, etc.) 1740-1780, was a violin maker of considerable note. He was a restless genius, and his work is very irregular in quality. Some of his violins look and sound like real Cremonas, and others look as if they had been made by an inferior workman. He copied the Stradivarius model as a rule. A description of one of his violins says: "It is varnished in a deep red, wine color. The varnish is of soft, fine quality. The tone is very sweet and mellow, and has ample power. His violins are listed in the catalogs of American violin dealers at prices ranging from \$400 to \$1,000."

The Easier Concertos.

R. P.—Even although you have just finished the Kreutzer "Etudes," most of the concertos and pieces you name would be much too difficult for you to take up at present. After Kreutzer you ought to study the Fiorillo and the Rode "Etudes." You would then be fitted to study some of the easier standard concertos, such as "No. 1 in A minor," by Accolay; "23rd Concerto in G," by Vioti; "Concerto in E-flat," by Mozart; the easier concertos by Kreutzer, Rode, Mozart, and Vioti. The violin concertos by Bruch, Tchaikowsky, Paganini, Ernst, Brahms, Mendelssohn, Joachim, Lalo, and others will have to wait until you reach the virtuoso stage, as they are very difficult.

A Pailot Violin.

C. K. L.—Pailot (sometimes spelled Pallot, Pailiot, or Palliot) was a French violin maker of some note who worked in Paris about the year 1790. He is classed in the Mirecourt school of makers. These violins sell for about \$150. Your violin is no doubt genuine, if the two experts named, who examined it, pronounced it such.

The Basis of Piano Technic of Today

(Continued from page 709)

The Pianist's Eternal Question

AND NOW an all important question. Are purely technical exercises entirely unnecessary for the piano student? By no manner of means! There is, of course, an abundance of material of this nature, in the significant works of the masters, and a wise student will learn how to make intelligent use of these. But much purely mechanical work is necessary in every case. Here is a formula based on the statements of many prominent authorities and on years of experience. For digital speed practice exercises which develop the extensor muscles, the muscles by means of which the fingers are lifted. For this purpose take the first study of Czerny's "Art of Finger Dexterity" and have each hand—separately at first—to play the passages in sixteenths with a crisp finger staccato, repeating each note twice at first, and later three and four times. It is neither necessary nor advisable to raise the fingers very high. This exercise requires patience and endurance, but it will work wonders. Do the same thing with the third study. By no means overlook No. 2. Let scales, arpeggios and Bach, executed with clarity and precision, constitute an essential part of the daily technical and musical bread. Train that recalcitrant thumb! Do octave and vibrato exercises for at least fifteen minutes every day. And as an additional means for gaining finger velocity try the following gymnastics either on a table or on the arm of a chair:

Ex. 1

R. H. 2 3 4 5 5 4 3 2
1 2 3 4 4 3 2 1
L. H. 4 3 2 1 1 2 3 4
5 4 3 2 2 3 4 5

Approximate a legato when doing these exercises. For example, when proceeding from the first double notes in Ex. 1 to the second, let the thumb serve as an anchor; and continue this process throughout.

Ex. 2

R. H. 2 3 3 3 3 4 4 4 4 5 5 5
1 1 2 1 2 2 3 2 3 3 4 3
L. H. 4 3 3 3 3 2 2 2 2 1 1 1
5 5 4 5 4 4 3 4 3 3 2 3

and backwards.

L. H. 4 3 3 3 3 2 2 2 2 1 1 1
5 5 4 5 4 4 3 4 3 3 2 3
and backwards.

Ex. 3

R. H. 2 4 4 4 3 5 5 5
1 1 3 1 2 2 4 2
L. H. 4 3 3 3 3 2 2 2 2 1 1 1
5 5 4 5 4 4 3 4 3 3 2 3

and backwards.

L. H. 4 2 2 2 3 1 1 1
5 5 3 5 4 4 2 4

and backwards.

Ex. 4

R. H. 3 4 4 4 4 5 5 5
1 1 2 1 2 2 3 2

and backwards.

L. H. 3 2 2 2 2 1 1 1
5 5 4 5 4 4 3 4

and backwards.

Ex. 5

R. H. 2 5 5 5
1 1 4 1

and backwards.

L. H. 4 1 1 1
5 5 2 5

and backwards.

Ex. 6

R. H. 3 5 5 5
1 1 3 1

and backwards.

L. H. 3 1 1 1
5 5 3 5

and backwards.

Ex. 7

R. H. 4 5 5 5
1 1 2 1

and backwards.

L. H. 2 1 1 1
5 5 4 5

and backwards.

Do these exercises on the piano also, using the first five notes of any major or minor scale and also the diminished seventh chord.

An adequate technical ability must be acquired in one's early youth. It has been said that after one reaches the age in which the reasoning powers become more active, it is much harder to gain mechanical skill, because one thinks too much of the difficulties and, in consequence, is apt to become afraid of them. But to be able to play the piano artistically is an accomplishment which brings so great a measure of satisfaction and happiness that every one anxious to learn the art should be willing, no matter what his age, to devote to it a great deal of effort and energy for the sake of the greater good to be achieved.

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By E. HUGH EBERT

Nor so many years ago it was no uncommon thing to see pupils playing from notes at their recitals. Now all this has changed for the better, and we find really young children playing long compositions, and even suites and sonatas, entirely from memory. Which is a fine commentary on the advancement in methods of teaching. Our piano teachers have not been idlers. Which is as it should be and as leaders always have advocated. Marmontel, the eminent French pianist and teacher spoke emphatically for a "tremendous musical

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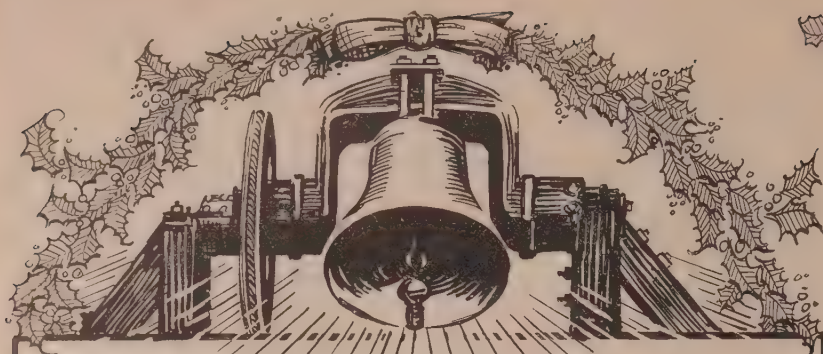
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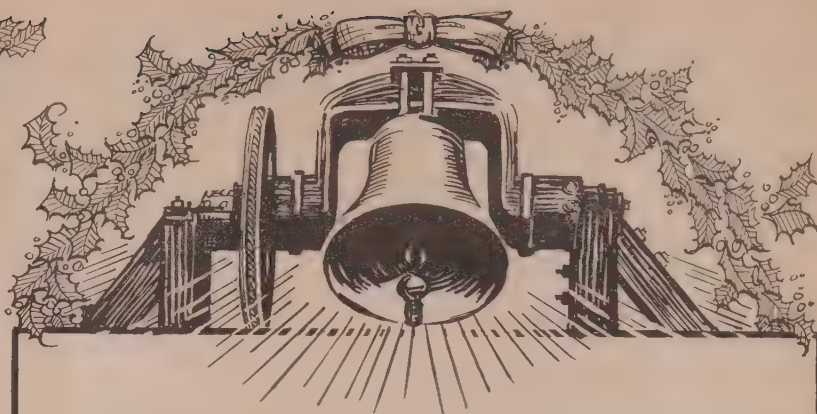
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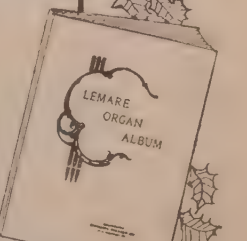
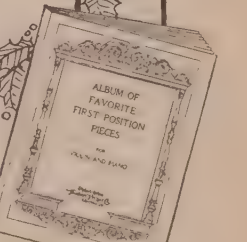
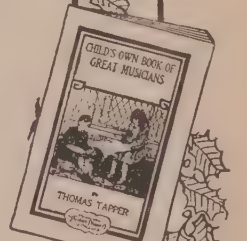
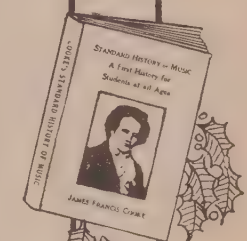
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Musician, "Don't mind the children, dear. They're just working out a problem in harmony."

Knowing What One Has To Work For

By RALPH KENT BUCKLAND

It is rather generally true that a complete knowledge of the difficulty to be surmounted aids greatly in bringing about success. To know just what has to be done dispels much of vagueness in the manner of attack and concentrates effort toward the solution of the problem.

Scales are a bug-bear to the aspiring young piano student. This is due in part to the unquestionable fact that the young pupil is frightened at the, to him, ever changing complexity of scale study. Could he have the subject presented as one of comparative simplicity his task would more readily fall within his understanding and his power to execute.

Disregarding the almost never used keys of C-sharp and C-flat, and bearing in mind that the keys of F-sharp and G-flat are really identical from the standpoint of fingering, there are only twelve major scales, an even dozen.

Any bright pupil will at once say, "Humph! Only a dozen! Why, I ought to be able to get those. Just a dozen! That sounds easy."

And so it does, expressed in simple figures. Instead of the endless variety running close to a hundred—so his befuddled

brain pictures the perplexing situation—there is, after all, only an even dozen major scales to get within the grasp of the finger. He decides he can master a little matter of a dozen scales, so he earnestly sets to work knowing just how much he has to do, and he does it.

The minor scales come later, but too, can be reduced to an equally in sequential total, there being a relative minor for each of the major scales, with three types for each relative minor—harmonic, melodic and mixed.

When the pupil finds that there is no so very much to do, no longer overwhelmed by the stupendousness of the task, he is sure to redouble his efforts. Though not just pedagogical, as a gesture toward simplicity and variety it may be of help to the child call his scales by numbers instead of by key name. He can then boast having put out of the way Nos. 1, 2, 3, 4, 5, and that No. 6 won't last long at the rate he is going.

This will reduce the problem to a sort of game, a means of attack which all children love, and which will, beyond question, still further accelerate the mastering of the scales.

Singing in a Foreign Language

(Continued from page 741)

The Language Robust

effect. Latin, too, is a beautiful language for singing. Its vowels are sonorous, and the consonant combinations not so very difficult, especially if they are pronounced in the Italian manner, which seems to be *à la mode* at the moment.

The Language Elegant

THE PREDOMINANCE of bright vowels in the French language, and the many nasal sounds which abound in that tongue, make both the speaking and the singing voices of the French people sound white and thin to our ears. Nevertheless, French must be mastered by the American singer, because of its magnificent song and operatic literature. Bizet's "Carmen," Gounod's "Faust" and the "Samson et Dalila" of Saint-Saëns are three of the operatic best sellers. Then the truly magnificent songs of Debussy, Duparc, Hahn, Fauré and Ravel, to mention but a few, have become a necessary part of the modern singer's equipment.

THE VOWEL SOUNDS of the German are dark and full, and the preponderance of difficult consonantal combinations, which must be somehow clearly articulated, make the singing of German except in the mouths of extraordinary skillful artists—thick and somewhat guttural. Then the modified vowels, *ä* and *ö*, are trying for Americans, who find it almost impossible to reproduce them adequately. One can scarcely imagine concerts without Bach, Handel, Gluck (the last two, expatriates), Schubert and Hugo Wolf (Austrians), Schumann, Franz Brahms, and the modern Germans. The field of Opera would be definitely poorer without Weber and impossible without Wagner, the greatest of all operatic composers, and his followers in every country including Humperdinck, Richard Strauss and Korngold.

Extension Study Piano Course

(Continued from page 714)

were at length taken down in musical notation and thus more surely perpetuated. *Wi a Hundred Pipers* is a fair sample of the stirring qualities latent in many old Scotch airs. It is to be played briskly and with spirit. The rhythm should be well defined, the six-eight swing always in evidence. Let the tone be full and robust remembering that the young piper is expected to 'blaw' wi' the strength of a hundred pipers.

The section beginning measure twenty-five has the melody in the left hand for the first two measures, answered by the melody in the right for the two measures following. Alternation continues throughout this section. The reentrance of the first theme follows and ends at *Fine*.

Try to inject an air of mystery in keeping with the title.

A VISIT TO THE FARM

By LOUISE E. STAIRS

BLUEBEARD
By EVE JUDITH ROBINSON
This piece will develop the ability to play double trills. The opening figure presents an interlocking trill in double notes, played *staccato*. Observe that the last note in the second measure is *sostenuto*. The second section beginning measure nine presents trill figures in each hand played simultaneously and rather *forte*. The last note of each trill is to be thrown off crisply on a *staccato* eighth.

A simple first grade piece for Junior Etude readers in which the melody lies in the right hand throughout while the left supplies a broken chord accompaniment of quarter notes. The accompaniment consists of the broken tonic chord, the dominant seventh (first inversion) and the subdominant triad (second inversion). Words are supplied to lend atmosphere and make of this little piano piece a song as desired. A good chord study.

QUESTION AND ANSWER DEPARTMENT

Conducted by
KARL W. GEHRKENS
 Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Legato or Non Legato.

Q. How can I explain to a pupil the marking of non legato in J. S. Bach's Bourrée from "Suite in E-flat" when the treble is marked legato almost through the entire piece?—J. J.

A. I am unable to locate any edition of this Bourrée marked "non legato" however, I am sorry to say, such contradictory marking is not uncommon. I think that in such a case it would be better to trust to your own judgment. If you do not want to do that, follow the legato phrasing rather than to play the composition throughout non legato.

Monotone Problems.

Q. I would appreciate having your definition of a monotone; also the causes of a monotone; treatment of monotones, and so on. What percentage of school students are monotones?—E. E. B.

A. I know of no one who has made a real research in the case of the problem of monotones, but every teacher of little children has found it necessary to study the matter at first hand because, of course, the most important thing the child does when he goes to school is to learn to sing.

A monotone is an individual who cannot carry a tune. The word implies that he sings on one tone, but actually monotones usually sing several tones and often move the voice up and down in attempting to sing a melody—but not far enough to strike the right tones. You will find further information about this matter in my recently published book "Music in the Grade Schools," which may be procured through the publishers of THE ETUDE.

Metronome Marks.

Q. Will you kindly give me the metronome marks for the following compositions?

1.—Bach's "Chromatic Fantasy and Fugue."
 2.—Bach's "Italian Concerto" (3 movements).
 3.—Bach's "Prelude and Fugue in A Minor."
 4.—Bach's "Fantasia and Fugue in G Minor."
 5.—Chopin "Waltzes" Op. 18; Op. 34, No. 2; Op. 34, No. 3; Op. 42; Op. 64, No. 1; Op. 64, No. 2; Op. 64, No. 3; E minor (posthumous); E Major (posthumous); 6.—Chopin First Ballade; Second Ballade; Third Ballade; Fourth Ballade.

A. Metronome markings are as follows:
 1.—Fantasy, $\text{♩}=92$; Fugue, $\text{♩}=116$. 2.—"Italian Concerto," first movement, $\text{♩}=96$; second movement, $\text{♩}=80$; third movement, $\text{♩}=92$. 3.—Prelude, $\text{♩}=84$; Fugue, $\text{♩}=152$. 4.—Fantasia, $\text{♩}=52$; Fugue, $\text{♩}=80$. 5.—"Waltzes" Op. 18, $\text{♩}=96$; Op. 34, No. 2, $\text{♩}=66$; Op. 34, No. 3, $\text{♩}=92$; Op. 42, $\text{♩}=92$; Op. 64, No. 1, $\text{♩}=116$; Op. 64, No. 2, $\text{♩}=66$; Op. 64, No. 3, $\text{♩}=80$; E minor, $\text{♩}=88$; E major, $\text{♩}=84$. 6.—First Ballade, $\text{♩}=108$; Second Ballade, $\text{♩}=79$; Third Ballade, $\text{♩}=79$; Fourth Ballade, $\text{♩}=104$.

These metronome markings are only approximate. All of these compositions vary so much in tempo that I am afraid you will not be helped much by what I have given you. For instance, the first page of Waltz in C-sharp minor is not much more than half as fast as the second page, and so it is with most of them.

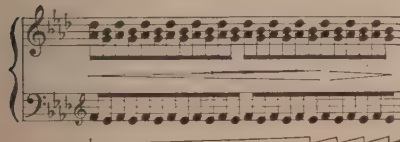
Liszt's Liebestraum.

Q. 1.—At what tempo should Liszt's Liebestraum, No. 3, be played?

2.—How do you pedal the tremolo in measure two?—J. H. C.

A. 1.—About $\text{♩}=138$.

2.—Pedal as follows:



Notice that the pedal is depressed throughout the crescendo, but what is called "tremolo-pedal" is used for the diminuendo. The tremolo-pedal has nothing to do with the playing of tremolo—it merely happens to be a coincidence here—but is so called because of the rapid up and down movements of the foot. This type of pedalling is often used when a sudden diminuendo is needed. The reason why so much pedal can be used in a crescendo is that each new tone is louder than the preceding ones; since the opposite is true in a diminuendo, less pedal must be used.

Four Against Three.

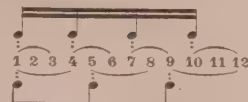
Q. 1.—How do you play four sixteenth notes against three eighth notes as found in Chopin's Fantaisie Impromptu, Op. 66?

2.—After having completed eight books of Matheson's "Standard Graded Course," I changed teachers. My new teacher started me with Czerny's "School of Velocity," Bach's

"Short Preludes and Fugues," Heller's "Twenty-five Studies," and Mendelssohn's "Songs Without Words." Has he put me back?—I. M.

A. 1.—In slow tempos four notes against three can be counted out as shown in the example

Ex. 1



In fast tempo this is impossible. I think, in this case, the best way is with the help of the metronome. Set it at a moderate tempo. At first play one measure—preferably the thirteenth—over and over, first with the right hand and then with the left. Alternate in this way at least ten times, then, without losing a beat, suddenly play both hands together. By this time, if you have a good sense of rhythm, you ought to be able to play it; if you can not, keep on trying and with a little patience you will master it. Think only of the main beats and not of the individual notes.

Another way that is used a great deal, although the timing is not perfect, is like this

Ex. 2



2.—No matter how good your first teacher was, the second, if he also is a good teacher, would naturally give you easier things at first. Judging from the excellent material that he has given you, I think you must have a good teacher.

The Meaning of Signs.

Q. 1.—What is the meaning of the two small parallel lines in the following measure?

Ex. 1



2.—Explain the difference in time in the following illustrations.—A. L.

Ex. 2



A. 1.—I cannot be certain of the meaning of the sign that you refer to. Two slanting parallel lines are sometimes used to indicate repetition of a figure but in such case they are printed right on the staff. They are also sometimes placed above the staff, at the end of a phrase, to indicate a break in the melody at that point, much the same as when a singer takes a breath; but your short excerpt does not enable me to determine whether this is the meaning here or not. The latter is a rather recent usage and probably the one here intended.

2.—The difference between A and B in your second question is musical rather than mathematical. In both types each measure is equal to four quarter notes, but the sign ♩ stands for $2/2$ while C stands for $4/4$; that is, in the former there will be two beats in each measure, with the time of a half note to each beat; and in the latter there will be four beats in each measure, with a quarter note, or its equivalent to each beat.

Rote Song Books.

Q. Please give me the names of two or three of the latest rote song books suitable for grades 1, 2, 3, 4.—F. L. B.

A. Some of the best rote song material that I know of is contained in some of the recently published music series. The Music Hour Series by McConathy, Miessner, Birge, and Bray has two teacher's books for elementary grades, both of which you will find helpful. The first is called "The Music Hour in Kindergarten and First Grade"; the second, "Elementary Teachers Book." You will also find many beautiful rote songs in the "Universal Series Book One" and in the "Universal Teachers Book II, Accompaniments," by Damsrosch, Gartlan, and Gehrkens. "Art Song Cycles" by Otto Miessner is still one of the best collections of rote songs for third and fourth grades. Any of these books may be procured through the publishers of THE ETUDE.

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Square Holes for Square Pegs

(Continued from page 716)

looks grimmer. Now, if someone would only explain to the teacher that this is the *Real Boy Type* (or *tomboy*, in the case of a girl), she might restrain her romancings. She might even have insight enough to take the piece away all together—might even tell Jimmy his fingers are a baseball team ready, to play, or anything to keep him from putting up a wall of defense through which she will never, never pierce.

The Silent Type

THIS REAL BOY TYPE is often closely akin to the *Silent Type* who stocks in next and sits down to play through stolidly a more or less well-prepared lesson. He has not spoken three words since the beginning of the term and gives no indication of ever doing more. Nor does his face show any change, whether he is scolded or praised. The teacher is at her wits' end to know what is behind that mask—what in all the world the child is thinking of. Here is where she may begin adventuring. Slowly, inadvertently, casually, she is to talk of a variety of subjects, until on some theme or other she elicits a gleam of interest, a shadow of response. Even then she must go carefully, for he is apt to close up even on this subject. She may rest assured, however, that when she has gained his confidence she has gained his loyalty as well. It is an end well worth the struggle necessary for its attainment.

The Ambitious Type

THE NEXT TWO TYPES are ones in which the teacher revels. They may be of either sex, and they are very

"few and far between." The first is the *Ambitious Type*. He intends to become a great pianist. One senses a background in which that idea is stressed beyond all others. Mother and father are pinching and scraping so that he may take music lessons. And someday he is bound to become famous. If he is conceited, well, one overlooks that. The main thing is that he is working, every inch of him, to attain his end. Here the teacher only points out ways and means. To the extent that she is ingenious in doing this, to that extent does she succeed.

The Creative Type

BUT THEN comes the last and best of all the types. With this child the teacher can for once offer music as the sole incentive. She and her pupil may revel together in the beauty of tone and rhythm, may sense together the delicacy of this phrase, the charm of that passage. And the child may show little pieces, "that I thought out all by myself," and may tell of hearing the Beethoven "Fifth" at the Children's Concert. Here the teacher comes into her true rôle, for here she may open before eager eyes the happiness she has discovered for herself. And the fact that this child is refinding at home the beauties that she as teacher has pointed out at the lessons, makes her life one of fulfillment, one of joy, one of hope. For this one pupil makes of all the others—the studious and lazy, the silent and gay, the selfish and affectionate—potential musicians. For may they not, too, through her solicitation develop one day into the *Creative Type*?

How One Teacher Kept Pianistically Fit on Forty-Five Minutes a Day

By CORA FERNE PIERCE

IT IS AN oft-repeated excuse of piano teachers when asked to play that they have no time for practice. The writer, too, once belonged to that group of musicians who always respond to such requests with the alibi: "Oh, I don't play at all any more! I am so busy. I've given up my own practice entirely!"

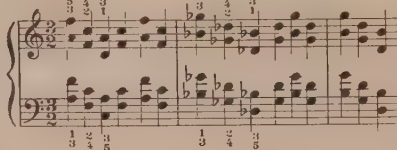
But there came a time when she saw she was losing not only influence among her pupils and the respect of music-lovers but also her own keen enjoyment in music.

Finally she worked out a practice schedule by which a teacher may be kept pianistically "fit" on forty-five minutes a day. She found that it is by far the best to practice in the early morning while one is fresh and cheerful and before one's mind is tired, harassed or distracted. The teacher goes to her studio three-quarters of an hour before her first pupil is due. First, she spends a few minutes getting into the spirit of music by reading. Usually she selects some article from a musical magazine; but she may have a little shelf of books, also, from which to choose. Among these may be some of the following as being especially valuable for the appreciation of music: "Ten Lectures on Form" by Grace W. Wilm; "Basic Principles for Pianoforte Playing" by Josef Lhevinne; "Modern Composers of Europe" by Louis C. Elson; "Behind the Scenes at the Opera" by Mary F. Watkins; "The Artist at the Piano" by George Woodhouse.

Then to practice! Out of the enormous mass of technical works, the teacher selects three which she considers indispensable and sufficient.

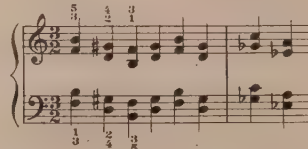
The first exercise is a succession of double notes, both hands at once, fingers raised as high as possible and descending absolutely simultaneously with equal force and without straining:

Ex. 1.



A small hand cannot reach these stretches; so this is used as a substitute:

Ex. 2



She plays very slowly at first and works up speed later, keeping clarity and distinctness. She stops the moment her muscles ache, shakes her arms and relaxes thoroughly; then she tries again. A sideways

motion of the wrist, back and forth, is necessary in this exercise.

Next she plays a scale. She takes the E harmonic minor, contrary motion, this morning. But she spends (as you will, if you try it) more than the allotted four minutes, at first. One octave and back very slowly, arm weight resting on finger tip, each tone as beautiful and deep as can be. Two octaves, faster, fingers close to keys. Three octaves, clean-cut, staccato. Four octaves, *prestissimo*.

Next in turn come arpeggios. The most difficult of all are the major sevenths. Sometimes the teacher plays diminished sevenths, progressing through the entire octave.



She does this in all rhythms, besides the groups of five (here illustrated), starting with one note to a count, then two, then three, then four.

Now she practices certain difficult passages from pieces which she intends to learn. Excellent passages for hard work are contained in the double-third Etude of Chopin's, for instance, Sgambati's *Toccata*, Opus 18, No. 4, and Dohnanyi's *Capriccio*, Opus 28.

Next comes sight-reading, either something new from a stack of musical magazines or one of Bach's Preludes or Fugues. For instance, she has just got Bauer's arrangement of Bach's *Toccata in D*, and, being eager to try it over, goes through the first three pages. She plays slowly, without correcting mistakes. Nothing is more invigorating. It is equivalent, mentally, to a cold plunge. A few more pages are begun tomorrow morning.

Lastly there must be a bit of memorizing. In this way she is committing to memory Rubinstein's beautiful *Concerto in D Minor*. So few minutes are left that she has time to learn only as far as the letter "A," and a part of that is repetition. But she has done everything she has planned and feels that she has accomplished a little, at least, that is worthwhile.

Now her pupil is here, and she is in a mood to inspire her with determination and devotion to high ideals of artistry and real love for music.

Any teacher may work out similar plans for practice, suited to her own need and opportunity. It requires only a little will power to adhere to it. And she will be surprised at the amount she can accomplish in a season by doing just forty-five minutes a day of concentrated, purposeful practice.

A Rhythm for Three Against Two

TO THE ETUDE:

In your Round Table I find the question, "How should I teach the rhythm of three notes and two?" I have found it easiest to teach it by counting "one, two and three":



Keep tapping this until the two hands

work independently and both twos and threes sound evenly spaced. Let the right hand take the two at first; then change to the left hand. All this may be done at a table. Next practice at the piano, left hand, Middle C, right hand, an octave higher. (Any octave may be used and any finger). As the next step, practice double notes like C-E, and G-B. Keep repeating these and counting. Remember counting aloud is quite necessary and a wonderful help. The next step might be triads and the scale forms.

—ALBERT LOCKE NORRIS.

"I have never had a policy. I have simply tried to do what seemed best each day as each day came."—ABRAHAM LINCOLN.

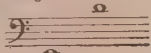
VOICE QUESTIONS

Answered
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Forcing the Range.

Q. I am a boy sixteen years of age and have been told by several music critics that I have a nice bass voice and that I should develop it. I have never had any voice training, because there is no teacher available at any convenient distance. And, even if there were, I am financially unable to take lessons. I have this range:



By forcing my voice I am able to get the "low" D and "high" E. My extreme low and high tones are also weak. My voice does not have the vibrato or tremolo that you hear in a good singer. That is, there is somewhat, but not enough, to make the voice appealing. I would appreciate it very much if you would tell me some good books or exercises that would help in my progress.—W. H. A.

A. Your real need, especially at your age, is a good teacher. You write intelligently and so we risk suggesting that you read "Plain Words on Singing," by William Shakespeare. Stop troubling yourself about your extreme low and high tones. If they are really "in" your voice, under proper training they will show themselves in the course of time. Likewise, worry not at all about what you call the "tremolo," "vibrato," or "as a means of making your voice 'appealing.'" Find out how to sing with tone that is clear, agreeable in quality, and steady throughout your range. The tremolo is dangerous to length of life of a voice and the really great singers use it very little if at all. Also learn how to pronounce well and to "shade" for musical effect. Then if you have the natural power to feel the real meaning of words and music and will throw your whole soul into giving out your message, your voice will be on that "appeal" which you recognize in the work of some singers. Beware of the hard, "buzzing" tone-quality exhibited by singers who have "pushed" their voices over-much in the endeavor to sing with force and "expression."

Exercising the Soft Palate.

Q. I am a lyric-coloratura soprano and am having trouble getting my soft palate to stay up high enough. It is worse when the vowels E and A because then my tongue, which is rather thick, is up, and the palate half-way down, which practically blocks the passage of outgoing breath, giving forth a hard, squeezed tone. The vowels Ah and Aw, when the tongue lies flatter in the mouth, are all right, and are like a different voice. Can you suggest a good palate exercise or some remedy? My throat, vocal cords, tonsils, and so forth are in a perfectly normal condition.—G. W. A.

A. There is a condition of tongue and soft palate favorable to the emission of a free, full tone on all vowels which, in some cases, accompanies the willing, when singing, of a sensation in the back of the mouth as if one were about to yawn. Note that we have not said "as if yawning." There is a practical and important difference here. Approaching the problem from the purely physical side, you might practice singing, on all vowels, endeavoring to see as much of the back wall of the throat, up, down and from side to side, as possible, before beginning the tone, and endeavoring, while singing, without stiffening the parts, to continue so to see the back cavity. Use a hand mirror in such a way as to throw a beam of light into the pharynx. In certain cases the uvula has been a little too long. After the surgeon has clipped the end thereof (which usually causes practically no hemorrhage) the result is ordinarily less. As there is a retraction of the uvula and soft palate. Try silently whispering Ah-Ah-Ah-Ah-A several times in one breath, without movement of the loosely hanging jaw, tongue tip close against the lower front teeth. Will that the sensation in the back mouth, felt on the Ah, shall remain throughout. Use in the same manner the combination Ah-Ah-E. Later sing, willing the retention of the "Ah sensation" above referred to throughout, notwithstanding the fact that you emit A and E as well as Ah.—W. H. A.

Troublesome Tremolo.

Q. A pupil of mine, a contralto, has a very noticeable tremolo. She has studied with others for one year and a half but begins with me now. Nervousness seemed to be the trouble to start with, but I am now of the opinion that the fault lies in her breathing. Could it be in the epiglottis? I suggested the metronome at 60 on an even tone, and then scolding out—afterwards diminishing. Her tones from above A to E-flat, E or F, are much better than below A. What would you suggest to correct these conditions?—C. T. C.

A. Ordinarily the first thing to do in attempting to cure a bad tremolo is to make sure that the pupil recognizes the fault as present and objectionable, and also (from an example given) realizes how the desired type of tone should sound. Then she should fix the will firmly upon the correct tone before singing. Some pupils have a bad tremolo and

do not know it; others positively enjoy their vocal "wobble." Get the singer to stand well; then see that she permits the breath to flow down into the lungs, resulting in a comfortable feeling of fullness about the waist line, but with no strain anywhere in the body. This all should be a preparation for willing the emission of a clear, steady sound upon an easy middle pitch on the most favorable vowel for that particular voice, with a moderate, conversational weight of tone. At first she should use fairly short tones, without crescendo or decrescendo. The study of the swell may come later. Let her keep all rigidity out of the body, particularly at the tongue, jaw and lips. Also let her keep the upper chest well up, but absolutely without strain, in all singing. She should practice at frequent intervals during the study period quick, short breaths which give a quiver at the waist center in front. This frees and strengthens the diaphragm for breathing for singing. See that the pupil wills a clear, non-breathy start of the tone and that the breath flows freely, yet very steadily and slowly, through the throat and mouth. It is not necessary to trouble about the action of the epiglottis. There is much discussion as to the action of this part of the apparatus in singing. You might read what is said about the epiglottis by Broschowsky ("The Beginner's Voice Book," p. 200,) and by Dr. G. Oscar Russell ("Speech and Voice," pp. 210-14). The last named, concluding a chapter, says; "The point we wish to make here is that, in producing these differences (of tone-quality), the position of the epiglottis and its function in deflecting or directing the air-current, with its accompanying voice consisting of partials susceptible of alteration by surfaces and cavities above, must be held to be of vital import. And all those concerned with a study of speech or differences in voice quality would do well, therefore, to observe its varying positions carefully."

Beginning at Fourteen.

Q. 1.—Do you think that fourteen years of age is too young for a girl to begin the study of voice?

2.—Please give a few suggestions for simple but attractive songs for her to study after the first few weeks.—J. W. A.

A. 1.—It depends upon the mental, emotional and physical development of the girl. Some young ladies are much more mature at that age than are others. It is in ordinary cases quite soon enough, and great care should be taken not to ask too much from the pupil in general and the voice itself in particular.

We are presuming that you have in mind serious and regular study. 2.—We believe in the early, careful use of songs, but be sure that the singer can at least start and sustain a tone of reasonably good quality over, say, twelve notes of the scale before undertaking song-singing. It might be well for you to take "The Art of Singing," by William Shakespeare, and to use it slowly and carefully before and in connection with the study of songs. Do not omit the sustaining of tone as an exercise, if the pupil can do it with free throat and good quality. Use the Sieber vocalises (medium voice) but do not use the syllables, only various vowels, as you see the need thereof. "Something to Sing" and a book of songs edited by Alfred Spouse, the latter in the medium key, are collections for your use which should be valuable, if you exercise much discretion in your choice of numbers.

A Six-Year-Old Radio Singer.

Q. My child, six and a half years, has been singing "kiddie" songs and personality numbers on the radio and stage since the age of three. She had not much of a voice, but recently I have noticed a great improvement in her singing. I have not had her voice trained, thinking her too young. She has a fault with her breathing and with the holding of notes at times. I have recently heard a child of eight who has a lovely voice, and is singing on many NBC programs and my child wants to study with this girl's teacher. Some tell me she should not have vocal training now, as she is too young, that it may spoil her voice. The teacher coaches in many languages, gives recitals and teaches piano, too, I believe. My child has developed an interest in classical music lately. Would such a teacher as described be "O.K.?" Do you think my daughter is too young to have vocal lessons now?—Mrs. L. G.

A. On general principles we would not advise a serious course of vocal lessons for your daughter at her age. However, it is likely that she will sing anyway, and it would be well for her to be in the hands of some teacher who really knows the child voice and how to care for it. One may teach many branches of music and yet not be able to handle the case of a very young girl pupil such as your daughter. If the eight-year old girl you mention really has a lovely voice, and has been taught by the instructor you mention for a considerable time, that would be some evidence in favor of this teacher. If we had a daughter as young as yours, we would not think of allowing her to do professional work as a vocal soloist for some time yet.

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

HAROLD E. RAY, Business Manager

THE CHICAGO MUSICAL COLLEGE

is an institutional member of the

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

—It promotes the highest standards of requirements for degrees.

—It offers courses leading to the degrees of Bachelor of Music, Bachelor of Music Education and Master of Music, with Major in all the instrumental departments in Voice, Theory, Composition and Public School Music.

Special Students May Enroll At Any Time

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SECOND SEMESTER

begins

FEBRUARY 4, 1935

SUMMER MASTER SCHOOL

begins JUNE 24, 1935

New and interesting courses
will be offered.

64 East Van Buren Street, Chicago, Illinois

A Bouquet for Mr. Wodell

THE following unsolicited letter relating to Mr. Wodell's department is so well deserved that THE ETUDE takes pleasure in reprinting it.

International Bureau
for
Religious Music

La Jolla, California
October 1st, 1934

E. H. Wilcox
Executive Secretary

The Etude Music Magazine
1712 Chestnut Street
Philadelphia, Pennsylvania

Gentlemen:

During my boyhood THE ETUDE always occupied a prominent place on the piano in our home. My mother encouraged my musical interests by joining me in the piano

duets which were the chief feature of THE ETUDE, in my estimation at that time.

Since then I have become interested in other features of THE ETUDE. One of the departments has stimulated my admiration so consistently, month after month, that it has occasioned this letter. I refer to the department of "Voice Questions" conducted by Mr. Wodell.

Although I have never met Mr. Wodell, I heartily appreciate his thorough knowledge of the voice and singing. Beyond this, I admire his wisdom in his choice of answers. When an answer might be given from any one of a dozen standpoints, he has the ability to choose the exact reply which gives the type of counsel and advice needed by the questioner. My respects to Mr. Wodell and to you for securing him to handle that feature of THE ETUDE.

Very truly yours,

E. H. WILCOX

MUSICAL PEPPER BOX

In a recent examination in a Chicago music school, among the questions asked were, "What is a trill?" and "What is a glissando?"

One of the bright pupils of the class answered, "A trill means you shake a note" and "A glissando means you slide over the piano."

* * *

Try It!

A nimble-tongued young fellow at a concert continuously jabbered away to his young lady, much to the discomfort of his neighbors, till he finally asked:

"Did you ever try listening to music

with your eyes shut?" and then proceeded to expatiate on its charms, till a nearby gentleman pointedly inquired,

"Did you ever try listening to music with your mouth shut?"

And there was silence, with a query unanswered.

* * *

On a Toot!

A tutor, who tooted a flute,
Tried to teach two young tutors to toot.

Said the two to the tutor,

"Is it harder to toot, or

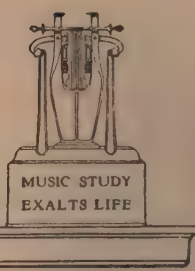
To tutor two tutors to toot?"

—New York Evening Journal.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—December 1934.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ADVENTURES IN PIANO TECHNIC—KETTERER.....	\$0.30
AMONG THE BIRDS—PIANO COLLECTION.....	.35
THE CATHEDRAL CHOIR—ANTHEM COLLECTION.....	.30
CHRIST'S WORDS FROM THE CROSS—MIXED VOICES—FORMAN30
FIRST GRADE PIANO COLLECTION.....	.35
GROWN-UP BEGINNER'S BOOK—FOR THE PIANO40
MOON MAIDEN, THE—OPERA—KOHLMANN40
PIANO FUN WITH FAMILY AND FRIENDS.....	.60
PHILOMELIAN THREE-PART CHORUS COLLECTION—WOMEN'S VOICES30
VIOLIN VISTAS—VIOLIN AND PIANO.....	.40

HOLIDAY BARGAIN OPPORTUNITIES ON MUSIC ALBUMS, MUSICAL LITERATURE BOOKS, ETC.

When you cash your Christmas Club check at the bank and begin the annual search for appropriate gifts for relatives and friends, why not remember the musician and music lover with a musical gift?

Each year, during the month of December, the THEODORE PRESSER Co. offers, at special Holiday Cash Prices, many appropriate and attractive gift articles. There are the clever little pieces of musical jewelry, the plaques and medallions, music carriers for students and professional musicians, metronomes and, most favored of all, the musical literature and volumes of music for singers and instrumentalists.

On another page of this issue you will find a full-page advertisement of Christmas Bargains and if you want a complete list of them send for our *Annual Holiday Offer Booklet*. It may be had FREE for the asking.

Many teachers take advantage of these Holiday Offers to secure, at the special low prices, books that will be used in their classes several months hence.

PHILOMELIAN THREE-PART CHORUS COLLECTION

WOMEN'S VOICES

Group singing has always been popular and one of the most practiced forms of the present day is the singing of choruses composed entirely of women's voices. All of the leading women's clubs sponsor these singing groups, business women's and social organizations have choral societies and, recently, parent-teacher associations have been organizing Mothers' choruses. Then there are the choruses in girls' high schools, colleges and academies constantly demanding new material.

In recognition of this demand we are preparing another volume of music arranged or specially composed for three-part singing. In addition to works of the foremost contemporary American composers the book will contain skillful arrangements of favorite melodies from modern masters such as Massenet, Rubinstein, Fibich and other European composers of the generation just past.

This up-to-the-minute volume may now be ordered in advance of publication at a special price of 90 cents a copy, postpaid—only one copy to each purchaser. When the book is placed on the market the price will probably be double this amount.

*Merry Christmas
to Everyone
in Musicdom!*

• We wanted this entire issue to breathe Christmas because The Etude and the entire staff of the Theodore Presser Co., in the tradition of the founder Theodore Presser, rejoice more at this festive season than at any other time in the year.

For many years it has been the custom of the Editor of The Etude to prepare an original Christmas Card to send to his personal friends. This card we are now borrowing to present to our readers as the Christmas Greeting of our entire staff. The poem, "Christmas Again," appears on page 710.

THE ETUDE PRACTICE CLOCK

This unique idea for encouraging regular practice periods, as presented in recent issues, has met with the approval of many prominent teachers, and so numerous have been the requests for copies to give to students, that we have printed a large edition of *The Etude Practice Clock*. The clock, calendar and directions for use are printed on a card 5½" x 8¾". These cards are supplied to teachers at the nominal price of 20 cents a dozen, postpaid.



CHRIST'S WORDS FROM THE CROSS

A LENTEN MEDITATION FOR MIXED VOICES
By MRS. R. R. FORMAN

This sacred cantata for mixed voices is short, of an easy grade, and will prove useful for performance during the season preceding Easter.

The text is compiled and written by Helen J. Thompson, and consists of Scriptural paraphrases, verses, and hymns, as well as the actual "Last Words" of the Saviour. The seven "Words" are all sung by a Baritone soloist, and there are additional solos for Contralto and Bass, a duet for Tenor and Contralto, and trio for Soprano, Alto, and Tenor. Men's voices in unison and in parts are used to good effect in several of the choruses.

Mrs. Forman's choral works for church use have been eminently successful in the

past and it is our opinion that this latest composition by this composer is one of the best works to come from her pen.

The time of performance is 20 minutes.

A single, introductory copy may be secured in advance of publication for 30 cents, postpaid.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

The Etude Historical Musical Portrait Series, with the present issue of THE ETUDE (see page 698) has paraded before the music world 1540 musical celebrities of present and past generations.

It has been very gratifying to note that many ETUDE readers have a great appreciation for this gigantic undertaking in music journalism. Never before have there been gathered together so many portraits of those who have achieved things in music of national import. These portraits, with the "thumbnail" biographies, sum up a wealth of musical information.

This portrait series is another of those features which make THE ETUDE permanently valuable. Tell your musical friends not to miss this series which can be obtained so reasonably through being a regular subscriber to THE ETUDE. Any who have missed past pages in this series may obtain the single sheets for 5 cents a copy.



THE COVER FOR THIS MONTH

In the picture of Schubert and some of his friends reproduced on the cover of THE ETUDE this month there seems to be something suggestive of the Christmas season when there is the singing of beautiful melodies and the glow of candles is a part of things.

Schubert was a modest, friendly soul and undoubtedly the artist's conception of him with his singing friends is quite true to some incidents in Schubert's life. He was a very prolific composer of pure music and the works which gave him immortal fame came forth from a life that was cut short before the age of thirty-two. Schubert was born in Vienna January 31, 1797, and died there November 19, 1828.

There is a very interesting little biography of Franz Schubert in *The Etude Musical Booklet Library* which may be obtained for 10 cents. The biography on Schubert's life by Sir George Grove in his *Dictionary of Music and Musicians* is one of the most notable.

Perhaps even more enjoyable than reading a biography of this great master is the reading of the chapter in *Musical Travelogues* by James Francis Cooke, which is entitled *Vienna, Capital of the Kingdom of Music*. This chapter seems to get one right into the atmosphere of Vienna where "the unforgettable composers dreamed those themes which later came to the world as their masterpieces."

FIRST GRADE PIANO COLLECTION

There is always a demand for pleasing first grade piano pieces. While the modern first instruction book contains much interesting material, teachers find it advisable with many students to supplement the work with tuneful and attractively titled pieces, preferably those giving practice in some elementary technical figure. To purchase this material in sheet music form is, for some pupils, too expensive, even if the youngster feels proud when he gets a "piece." Therefore, many teachers place in the hands of early grade students a well selected book of pieces to encourage practice.

The THEODORE PRESSER Co. catalog is rich in pleasing first grade pieces many of which have achieved enviable sales records. From these our editors are selecting the contents of this new *First Grade Piano Collection* and while the volume is in preparation we are accepting orders for single copies at the special pre-publication cash price, 35 cents, postpaid.



VIOLIN VISTAS

FOR FIRST POSITION PLAYERS
(With Piano Accompaniment)

To supply attractive pieces for the first year student, our violin editors have made for this book a careful selection of numbers limited strictly to the first position, and have included

a wide variety of compositions ranging from the very simplest pieces to more advanced first position efforts.

Until the problems of holding the instrument correctly, developing the bow arm, and perfecting accurate intonation are comprehended, the violin student should not undertake the higher positions. This ordinarily requires about one year of study. It is for this first year that *Violin Vistas* will prove of value for recreational and study purposes.

A single copy may now be ordered in advance of publication at the cash price of 40 cents, postpaid.

CHANGE OF ADDRESS

When changing your address, be sure to advise us at least four weeks in advance. Please give us both your old and new addresses. This will insure against your missing any copies of THE ETUDE.

1935 CALENDARS FOR MUSIC FOLK



Last year every one was delighted with the *Gallery of Great Composers* calendar. This calendar carried a panel of twelve of the great composers' portraits reproduced in colors by fine lithography. The composers were Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. Unobtrusively, each portrait also carried the birth and death date.

This year another panel, *Gallery of Recent Great Composers*, is being produced, giving, in quality color lithography, portraits of the following composers: Brahms, Debussy, Dvorak, Elgar, Gounod, Grieg, MacDowell, Rimsky-Korsakov, Saint-Saens, Sibelius, R. Strauss and Tchaikovsky. With this second series we are able this year to give teachers and other music loving folk the choice of either, or both, panels in their calendar orders. Be sure to state which you desire when ordering. The price of these attractive calendars is 10 cents apiece; \$1.00 a dozen. These calendars at this nominal price are used by many musical folk in place of the usual Christmas greeting card.



THE MOON MAIDEN

AN OPERETTA IN TWO ACTS

Book and Lyrics by
ELSIE DUNCAN YALE

Music by
CLARENCE KOHLMANN

It is with genuine enthusiasm that we announce the early publication of this modern musical fantasy for those amateur or semi-professional groups seeking new operetta material.

The story is unique, with plenty of amusing incidents and just the right amount of romance. The music is delightfully fresh and tuneful, and certain songs in the work have all the "ear-marks" of popular success. There are two scenes, both laid on the Moon, and the change of scenery is quite simple and practical. The principals required are two Sopranos, one Mezzo-Soprano, Contralto, Tenor, Baritone and Bass; also four speaking parts. The choruses consist of Airship Passengers, Sailors, and Moon Girls.

A special feature of this publication is that the piano accompaniment is being completely "cued" as a conductor's score for use with orchestra, and the usual orchestration will be available for rental, as will also a Stage Manager's Guide, giving full directions for staging, lighting, costuming, properties, etc. Make sure of receiving a "first-from-the-press" copy of this fascinating work by ordering now at the special pre-publication price of 40 cents, postpaid.

PIANO FUN WITH FAMILY AND FRIENDS

There is a great responsibility ahead for our editorial staff in the producing of this book because it is proving to be one of the most popular of all the advance of publication offers recently made.

The general plan of this book is to provide items of entertainment which may be conducted with the aid of the piano in the home, or elsewhere, for the pleasure of social groups. These novel items do not always leave it entirely up to the pianist. In general, the effort is to draw every one into active participation in the fun of the evening.

Quite naturally, piano students with several years of study, as well as average players who no longer study but who delight in their piano, will welcome this book which will help them to use their piano playing ability to such good advantage in company with others.

The advance of publication price of this volume is 60 cents, postpaid.

GROWN-UP BEGINNER'S BOOK FOR THE PIANO

In tackling the problem of the grown-up beginner—and what teacher hasn't had an application from at least one adult in this present-day increase in piano study—we are confronted with the need of supplying material that will assist in the student's advancement and yet prove interesting. The studies must be elementary, yet they can hardly be confined to the five finger position as is done in beginners' books for juveniles. Again the adult will not be satisfied with the tinkling tunes that so delight young students.

In a word, the first instruction book given to the adult beginner should be especially designed for the adult beginner. We feel that the time is ripe for the publication of such a book and now have a committee of educational experts writing a work that will meet with the approval of teachers and will help them hold the interest of those pupils of more mature years that come to them for instruction.

We want every teacher to know of this book and we are affording them an opportunity to become acquainted with it by offering a first-off-the-press copy at a special pre-publication price of 40 cents, postpaid; copy to be delivered when the book is published. Don't miss the opportunity to secure this latest development in piano music teaching ideas.

THE CATHEDRAL CHOIR

A COLLECTION OF DISTINCTIVE ANTHEMS FOR CHORUS-CHOIR

The editors of this collection have assembled a selection of our very best anthems requiring a competent chorus with the usual four solo voices. While not necessarily difficult to perform, the musical content of the numbers in this book are of a high order, such as would furnish the well-trained choir opportunity to do full justice to their talents and training.

Many of the foremost composers of the present day are represented in this volume; such writers as Sumner Salter, R. S. Stoughton, Roland Diggle, Cuthbert Harris, Uselma Clarke Smith, and Graham Vaughan. The numbers it contains are varied as to text, with a diversified representation of anthems of prayer, worship, and praise.

Choir directors desiring to make the acquaintance of this volume may secure a copy when published by ordering now at the nominal cash price of 30 cents, postpaid.

ADVENTURES IN PIANO TECHNIC

A BOOK OF PLEASING STUDIES FOR PIANO STUDENTS
By ELLA KETTERER

That such a successful work as *Adventures in Music Land* by Miss Ketterer would create a demand for material of a similar nature to follow it was to be expected. This new book of melodious second-grade studies is the author's answer to this insistent demand.

Adventures in Piano Technic will be useful as a study book to follow any beginner's method. It presents twenty-six short "pieces," each with an appropriate title to capture the pupil's imagination. Major and minor keys, up to and including four sharps and flats, are used. Brief preparatory work introduces the various problems of each exercise, such as grace notes, broken chords, ornamental notes, trills, intervals, mordents, finger patterns, etc. Careful attention has been given to details of pedalling, accent, and phrasing.

Opportunity for the progressive teacher to secure a reference copy of this work is afforded by the special advance of publication offer, 30 cents, postpaid.

A SUBSCRIPTION TO THE ETUDE MAKES A FINE CHRISTMAS GIFT

Every music lover will warmly appreciate the thoughtfulness of a friend who gives *THE ETUDE* as a holiday remembrance, a gift bringing its cheerful musical message each month for the entire year. And you, who send this gift, have no shopping worries—no trouble. Simply enclose in an envelope \$2.00, with the name and address of your friend, mail to *THE ETUDE* Circulation Dept. and your Christmas shopping is done. If requested, we will send an attractive gift card, bearing your name as donor. If you are renewing your personal subscription at this

time and wish to remember a friend by giving a year's subscription, just add \$1.00 and we will accept the remittance in payment for two one-year subscriptions; in other words, you send \$3.00 in all and we enter your own subscription and the gift subscription.

Place your orders early to avoid disappointment and the last-minute Christmas rush.

AMONG THE BIRDS

PIANO COLLECTION



Attractive titles immediately arouse the interest of juvenile students and the piano piece having a title appealing to

youngsters is sure to receive more attention during the practice period than one not so aptly named. Children love the birds, and the songs of these feathered denizens of the forest have been the inspiration of many composers.

There is now being gathered together, to publish in an album, a fine selection of "bird" pieces, ranging from grade 1½ to 2½. We know that teachers will welcome this album to give to students for recreation material and from which may be selected first recital pieces. As each composition in the book also is obtainable separately in sheet music, teachers will want to have in their library a copy of this album as a ready reference in the selection of music for students.

While this book is in preparation for publication orders are being booked for single copies at the special advance of publication cash price, 35 cents, postpaid.

IT IS EASY TO SHOP FOR CHRISTMAS GIFTS WITHOUT ANY CASH OUTLAY

Many musical friends have found *THE ETUDE* of unquestioned help in doing their Christmas shopping, and best of all, this shopping can be done without any cash outlay. *THE ETUDE MUSIC MAGAZINE* offers splendid, serviceable merchandise rewards in exchange for new *ETUDE* subscriptions. Each subscription sent in counts as one point or credit toward a gift. All merchandise that we offer is carefully selected, is high class, warranted by the manufacturer and certain to give satisfaction. Call on your circle of musical friends and acquaintances—show them a copy of *THE ETUDE* and you can easily convince them that *THE ETUDE* is a magazine for which they should subscribe. Let *ETUDE* subscriptions pay for all the gifts you wish to give to friends whom you desire to remember. Send a post card for circular listing all rewards offered.

MUSIC LOVERS, BEWARE OF FRAUD AGENTS

This is the time of the year when frauds become active. Beware of fake magazine subscription solicitors. Duly authorized representatives carry the official receipt of *THE ETUDE MUSIC MAGAZINE*, THEODORE PRESSER Co., publishers. Representatives for other agencies also carry authorized receipts. Do not accept an ordinary receipt which may be purchased in any stationery store. Sign no contract, nor pay any money, without reading the contract, or receipt, offered you. If you are in doubt as to the reliability of a canvasser, take his name and address, the name of the company which he represents and send your money to us, with the above information, for your subscription to *THE ETUDE*. We will see that he receives credit. Co-operate with us to protect you from loss.

(Continued on page 758)

CHRISTMAS CAROLS WE LOVE TO SING Words Only Edition

For convenience in Community Singing, School Entertainments and Congregational Use we have issued an edition containing the text only of the popular collection of Christmas Carols published under the above title. Price, 5c a copy—50 copies \$1.50—100 copies \$2.00.

WORLD OF MUSIC

(Continued from page 697)

THE GERMAN BACH FESTIVAL, an annual event of the Neue Bachgesellschaft (New Bach Society), was held from October 6th to 8th at Bremen, Germany. Programs of the sacred choral works of Bach were given in the cathedral, by the choir under the direction of the organist, Herr Richard Liesche, with the inclusion of some seldom heard instrumental compositions of the master.

DR. ARTHUR D. WOODRUFF, for thirty years conductor of the University Glee Club of New York, and at the same time for seventeen years conductor of the Orpheus Club of Philadelphia, died on September 24th, at Washington, Connecticut, at the age of eighty-one. He was the founder of the Orange Musical Art Society, Orange, New Jersey; of the Lyric Club, and of the Women's Choral Society, of Newark, New Jersey; and of the Englewood Musical Art Society, Englewood, New Jersey.

THE SIXTH ANNUAL CONFERENCE for Music Teachers and Supervisors of the State was held on October 19th and 20th, at the Woman's College of the University of North Carolina, at Greensboro. Leading speakers were Dr. Hollis Dann of New York University and Prof. A. A. Harding of the University of Illinois. Henri Deering, American pianist gave three master class lessons on the interpretation of teaching pieces.

HARRY ASKIN, for many years the business manager of the late John Philip Sousa, died September 29th, in New York. His career began as a box office boy in the historic Chestnut Street Theater of Philadelphia, and he soon became chief usher of McCaull's Opera House, now Broad Street Theater. Since Mr. Sousa's death Mr. Askin had been connected with New York theaters.

DIMITRI MITROPOULOU has succeeded to the leadership of the orchestra founded in Paris by the late Walter Straram.

COMPETITIONS

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be announced later.

THREE PRIZES are offered by the International Music Bureau for choral works on a theme related to the workers' struggles in industry and society. The first prize is a three weeks' stay in the U. S. S. R.; and the two second prizes offer a ten days' stay there. Further information may be had from the Workers Music League, 5, East 19th Street, New York City.

THE EMIL HERTZKA PRIZE for 1936 is open for international competition, for a music-dramatic work—opera, ballet or pantomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu, Opernring 3, Vienna 1, Austria.

ONE HUNDRED DOLLARS is offered for a composition of Junior High School Orchestra standard, by the National Institute of Music and Arts, of Seattle, Washington. For further particulars, write to George D. McKay, Music Department, University of Washington, Seattle, Washington.

THE GEORGIA CHAPTER of the American Guild of Organists announces some interesting contests at Atlanta for the spring of 1935. Prizes of twenty-five to forty dollars are offered for three groups of organists: (1) church organists who have been mostly self-taught; (2) organists of any age who play the medium works of Bach and standard works; (3) organists of considerable training and experience. Full information may be had from Joseph Ragan, All Saints Church, Atlanta, Georgia.

A FAVORITE
COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

CHARLES WAKEFIELD CADMAN



One of the most celebrated of American composers, Charles Wakefield Cadman, is so well known for his successful songs such as *At Dawning, From the Land of the Sky-blue Water, Lilacs*, and others, that many fail to note that he has written some very successful and interesting piano compositions. Then, of course, in addition to his songs, there are cantatas, song cycles, operettas, choruses and anthems of an outstanding character from the pen of the composer.

Symphony orchestras feature some of his larger works and one of his operas, *Shenandoah*, was given a number of times by the Metropolitan Opera Company, while another, *The Garden of Mystery*, was performed by the Chicago Civic Opera Company.

Dr. Cadman was born in Johnstown, Pa., in 1881. He studied with private teachers in Pittsburgh, Pa., and while there was a church organist and choir director. Since 1909 he has given many illustrated lectures on Indian lore throughout America. Paris and London also have heard his Indian lecture recitals.

No one in American music circles ever had a greater host of friends. The first compositions

by Charles Wakefield Cadman were published in about 1904. It is doubtful if the young composer in those days had any idea that some day his compositions would be vehicles for the artistry of some of the greatest singers and musicians in the world.

It seemed most fitting that Dr. Cadman should have written so beautiful a tribute to "Mother," as is found in one of his most recent song successes, *Candle Light*, which has been sung a number of times by John McCormack. There was a great bond of affection between the late Mrs. Cadman and her famous composer son. Up until her passing April 12, 1934, they made their home together in San Diego, California. Mrs. Cadman's maiden name was Wakefield. It is interesting to note that Samuel Wakefield, D.D., LL.D., who was a great-grandfather of Dr. Cadman, was the builder of the first pipe organ in the United States west of the Alleghenies.

We regret that we can not give here a complete list of all of Dr. Cadman's works but in the selected list below is a variety of his compositions in smaller form which should prove of interest to many readers of THE ETUDE.

Compositions of Charles Wakefield Cadman

VOCAL SOLOS

Cat. No.	Title	Range	Price	Cat. No.	Title	Range	Price
4953	Absent	d-E	\$0.30	12368	My Heart	c-E flat	.60
25536	The Birthday Star of the King, Christmas	F-g	.50	25722	My Universe	E-a	.60
25537	The Birthday Star of the King, Christmas	d-E	.50	25723	My Universe	c-F	.60
25176	Candle Light	b flat-E flat	.50	25720	O Bird in the Dawn	d-a	.50
26132	Candle Light	b flat-E flat	.50	25721	O Bird in the Dawn	b-F sharp	.50
23041	Celtic Love Song	F-a flat	.30	19766	Reeds	d-g	.35
24591	Golden Sunset	F-F	.50	6867	The Rose of Cherokee	d-F sharp	.25
23433	I Have a Secret	F sharp-g	.45	4969	The Shrine	d-g	.25
24842	Innisfail	E flat-a flat	.40	15121	The Shrine	c-E	.25
19767	In the Garden of Sahara	G-a flat	.40	4969	The Shrine	d-g	.60
23022	In the Garden of Sahara	d-E flat	.40	12369	To-morrow	b flat-E flat	.60
6558	In the Moon of Falling Leaves	E flat-F	.40	4732	To What May Love Be Likened?	c-g	.40
9561	Lilacs	c-F	.40	4958	When Loris Smiles on Me	d-F sharp	.30
4987	Lilacs	a-D	.40	6966	Where You Are	E flat-g	.40
4492	A Little While	c-F	.35	24904	The World's Prayer	d-g	.60
24186	The Lyric Rose of Love	d sharp-a	.50		The Lotus and the Moon	E flat-F	.60
	The Legend of Venus and Adonis	d sharp-a	.50		The Lotus and the Moon	c-D	.60
24668	The Meadows of the Lord	d-g	.50		The Love Path	G-g	R .50
24372	Memory	d-g	.50		The Love Path	F sharp-a	R .50
					Magic	F sharp-a	.60
					Magic	d-F	.60

VOCAL DUET

Cat. No.	Title	Voices	Price
25190	Lilacs	Soprano & Alto	.50

PIANO SOLOS

		Grade	Price			Grade	Price
19272	Across the Table.....	3½	\$0.35	5659	On the Plaza. <i>Spanish Inter-</i>	3½	.30
5482	Blandishments. <i>Caprice</i>	3½	.40		<i>mezzo</i>		
6961	Dance of the Midgits. <i>Air de</i>			30399	The Pompadour's Fan.....	6	.50
	<i>Ballet</i>	3	.35	4644	Revellers. <i>Intermezzo</i>	3	.40
19994	In the Forest of Arden.....	4	.30	5494	Song at Dusk.....	3½	.35
25807	From the Land of the			5798	Stately Lady. <i>Menuet a</i>		
	Poppies.....	3½	.50		<i>l'Antique</i>	3	.40
25678	In the Palace Garden.....	4	.40	30154	To a Comedian. <i>From Suite,</i>		
5646	In the Pavilion. <i>Intermezzo</i>	3	.35		<i>"From Hollywood"</i>	6	.40
6818	Independence Day. <i>Military</i>			19166	Where the Lotus Blooms.....	3	.40
	<i>March</i>	2½	.35	19825	Whitemania. <i>To that Prince of</i>		
7996	Indian Love Song. <i>On an In-</i>				<i>Jazz, Mr. Paul Whiteman</i>	3	.35
	<i>dian Melody</i>	3½	.25	4372	Youth and Old Age. <i>Caprice</i>	3	.40
19995	Just a Little Waltz.....	4	.30		A Nubian Face on the Nile.....	4	.50
25623	Music Without Words.....	3½	.35		To a Vanishing Race.....	3½	.30

PIANO DUETS

Cat. No.	Title	Price
16530	In the Pavilion. Intermezzo	3 \$0.50
19647	Indian Love Song. On an Indian Melody	3 .25

PIANO COLLECTIONS

Cat. No.	Title	Price
	From Hollywood. Suite of Four Pieces	\$1.50
	Three Moods	.75

VIOLIN AND PIANO

Cat. No.	Title	Price
23214	Just a Little Waltz. June on the Boulevard	3 \$0.35
		3 .50

ANTHEM FOR MIXED VOICES

Cat. No.	Title	Price
20705	The World's Prayer	\$0.08

PART SONGS FOR TREBLE VOICES

Cat. No.	Title	Parts	Price	Cat. No.	Title	Parts	Price
21131	The Call of the Lark	3	\$0.10	15512	Lilacs. Arr. Mrs. R. R. Forman	2	.10
152	Egyptian Bridal Procession	4	.15		After Shipwreck	3	.10
20727	I Have a Secret. Arr. E. Marzo	3	.12		Fickle	3	.12

MEN'S VOICES

Cat. No.	Title	Price
188	Venetian Boat Song	\$0.10

"LIKE THE EVERGREENS"

We look over the hills today and there find many faithful evergreens dressing up the view. Not so long ago, there were leaves upon many other trees trying to crowd the evergreens out of the picture.

In the music publishing world, there are many attractive novelties which have their season but, like the evergreens, there are other types of publications which never lose their appeal.

It is such standard good sellers which command attention for reprints to insure a sufficient supply on hand. Here we can print only a small portion of the publisher's printing order for the last month, but we give below a selected group because these numbers do represent music publications which have proved their worth in their respective fields.

With Presser's liberal examination privileges, it is possible to inspect actual copies of any of these numbers to ascertain if they will serve your needs.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24009	My First Piece—Kerr	1	\$0.25
4932	March of the Gnomes—De Reef	1	.25
7271	I Begin—Willy	1	.25
16379	Dreaming Poppies—Spaulding	1	.25
19685	Three Small Bears—Wright	1	.25
19447	Adeste Fidelis (March)—Martin	1	.25
13530	Holy Night, Peaceful Night—Gruber-Greenwald	1 1/2	.25
8172	On the Deep Sea—Steinheimer	1 1/2	.25
18484	Song of the Drum—Risher	1 1/2	.30
17925	Christmas Eve (Waltz)—Blake	2	.25
19571	Happy Children (With Words)—Johnson	2	.30
6502	Moorish Dance No. 2 (Op. 156, No. 7)—Kern	2	.25
18829	Valse Artistique—Rofe	2 1/2	.25
25269	Gipsy Maid—Felton	3	.25
11451	Chimes at Christmas (Meditation)—Greenwald	3 1/2	.40
23105	Christmas Fantasia (Op. 20)—Mueller	3 1/2	.50
4384	On the Lake (Op. 48)—Williams	3 1/2	.40
18344	Moonlight Revels—Andre	3 1/2	.50
25663	Waltzing in the Moonlight—Crawford	3 1/2	.40
23319	Danse Hongroise—Du Val	4	.50
23142	O Holy Night—Adam-Hess	5	.50

SHEET MUSIC—PIANO DUETS

Cat. No.	Title	Price
2518	Little Haymakers—Smallwood	1 \$0.25
19668	Waltz of the Flower Fairies—Crosby	2 .40
18713	Spinning the Top—Rofe	1 1/2 .25
1791	Christmas Festival—Buttschardt	3 .60

SHEET MUSIC—PIANO STUDIES

Cat. No.	Title	Price
23140	The Child's Visit to Noteland—Wright	1 \$0.50
13041	Second Grade Book of Melodic Studies—Bugbee	2 .60

CLASS PIANO

Cat. No.	Title	Price
	My First Efforts in the Piano Class (Piano Class Book, No. 1)	\$0.75

PIANO SOLO COLLECTIONS

Cat. No.	Title	Price
	Fraternity and School Marches	\$0.75

SHEET MUSIC—ORGAN SOLO

Cat. No.	Title	Grade	Price
7585	Christmas March—Merkel	3 1/2	\$0.50

ORGAN COLLECTION

Cat. No.	Title	Price
	The Organist's Offering (Orem)	\$1.50

OCTAVO—MIXED VOICES, SECULAR

Cat. No.	Title	Price
15605	Down the Raging Bay—Stults	\$0.12
273	The Cunning Fox (S.A.B.)—De Reef	.12
20739	Pickaninny Sandman—Taheri	.08

Cat. No.	Title	Price
	OCTAVO—MIXED VOICES, SACRED	
20391	Prayer of Thanksgiving—Netherland	\$0.08
20581	Break Forth Into Joy—Baines	.12
20624	Give Thanks Unto the Lord—Baines	.12
20121	Be Merciful Unto Me, O God—Eggert	.12
10119	How Beautiful Upon the Mountains—Wolcott	.15
5971	Three Responses and a Dismissal Hymn—Whitton	.08
21086	All Thy Works Praise Thee—Taughan	.15
35214	Lord of All Being—Neidlinger	.18
35280	There Were Shepherds—Macfarlane	.25
10122	Nearer Thy Presence (Trio, S.A.T.)—Petrie	.15

ANTHEM COLLECTION

Cat. No.	Title	Price
	Voices of Praise	\$0.35

OCTAVO—TREBLE VOICES, SACRED

Cat. No.	Title	Price
10598	Savior, Source of Every Blessing (Two-part)—Lambard	\$0.12
35032	Rachem (Mercy) (Three-part)—Mans-Zucca	.15

OCTAVO—TREBLE VOICES, SECULAR

Cat. No.	Title	Price
35233	The Stars and Stripes Forever (Two-part)—Souza-Felton	\$0.12
35276	Geisha Dance (Two-part)—Marzo	.12
35279	Lithuanian Song (Four-part)—Chopin-Spross	.15

OCTAVO—MEN'S VOICES, SECULAR

Cat. No.	Title	Price
21117	The Bold Bandolero—Hodson-Carleton	\$0.15
35277	Danny Deever—Damrosch	.08

SHEET MUSIC—VOCAL SOLOS, SECULAR

Cat. No.	Title	Price
30344	Invocation to Life (Low)—Spross	\$0.60
30460	Sunrise and Sunset (Low)—Spross	.50
30570	Come Down, Laughing Stream—let (Low)—Spross	.60
30596	All the Leaves Were Calling (High)—Hawley	.50
30597	All the Leaves Were Calling (Low)—Hawley	.50

VOCAL METHOD

Cat. No.	Title	Price
	Methodical Sight Singing (Op. 21 Pt. 1)—The Beginning—Root	\$0.60

SHEET MUSIC—VOCAL SOLOS, SACRED

Cat. No.	Title	Price
30205	By the Waters of Babylon (Low)—Speaks	\$0.60
8048	In Old Judea (High, with Violin Obbl.)—Geibel	.60

ORCHESTRA

Cat. No.	Title	Price
34056	A Day in Venice—Nevin. Small Orch., \$1.70; Full Orch.	\$2.50

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The Etude Music Study Expansion League

(Continued from page 704)

League, have decided to establish a local center, the name of which shall be _____ Center.

ARTICLE II

Anyone who has signed the Etude Music Study Expansion League Practice Pledge may, upon the approval of a membership committee, elected by ballot by the Center, become a member of the Center.

ARTICLE III

Meetings will be held weekly (or monthly or as decided) and will be devoted to music study and the problems pertaining to music study which may be of most benefit to members of the Center.

ARTICLE IV

The officers of the Center shall be:

Director,
Who shall preside at the meetings of the Center;

Vice-Director,

Who shall preside in the absence of the Director;

Conservator,

Who shall have charge of the records of the Center and any funds which may be

collected for operating expenses, stationery, refreshments, and so on.

ARTICLE V

Committees

The following committees may be formed to care for the customary activities expected of such committees:

Membership Committee
Reception Committee
Entertainment Committee
Program Committee

Other committees may be formed as desired.

Let us have a truly representative national membership of this organization, with high cultural and educational aims. Five hundred thousand members, actively engaged in daily practice, would mean the musical regeneration of America. Pledge membership cards will be sent to you gratis, as will membership buttons for those who desire them. Buttons will be sent only to Centers (not to individuals), upon receipt of a list of the names and addresses of the members. Your personal interest in this cause is vital for the future welfare of music in America.

Moszkowski on Memory

By ESTHER E. HOUSTON

TO THOSE who have some question as to the necessity of devoting time to the cultivation of the musical memory, it is suggested that they study the methods of the master pianists of late decades. Moszkowski, for instance, asked, "What sense is there in keeping the eyes and the nose glued to the same pages month after month, without gathering either notation or idea into the mind?" "This is all bad habit," he continued, "a habit to be overcome or prevented by logical, persistent and intelligent direction."

To test the difference in mental attitude, try reading a stanza of poetry from a book; then memorize it and tell it to the birds or your pet dog, without the intervention of print and paper. Or, play the *Prelude in A* of Chopin, with the notes; then, when it has been thoroughly memorized, play it from the notes and then from memory. The difference in personal freedom of emotional expression will be too obvious for comment. Just the difference between a photographed and a natural rose.

MUSICAL BOOKS REVIEWED

Stories From the Operas

By GLADYS DAVIDSON

For this one comprehensive volume Miss Davidson has re-edited and combined her former three books, "Stories from the Operas," "Stories from Russian Operas" and "More Stories from the Operas," so that between its covers one may find a well told story of about every familiar and half-familiar opera in the repertoire of our day and of many that are little more than historic.

Then the best of it is that these tales of the stage are told in a so dramatic manner as to make the reader almost to live in the romance as it is developed, and to feel for and sympathize with the characters as they move towards the final denouement. The opera-goer and the student of opera will find herein just the sort of help that will guide them easily to a more intimate acquaintance with and enjoyment of many works for the musical stage.

Pages: 1048.

Price: \$3.00.

Publishers: J. B. Lippincott Company.

Music in Rural Education

By MCCONATHY, MIESSNER, BIRGE AND BRAY
A book produced by the collaboration of four of America's leading workers in their field, with the cooperation of several scarcely less known, could not be otherwise than significant.

For once the musical worker in our rural schools has the center of the stage. In this book he will find definite guidance in the operation of "The Rote Plan," "The Project Plan," "The Chorus Plan," and "The Monthly Outline Plan." Each of these is presented in careful outline.

Then there are chapters devoted to voice training, to music appreciation, to the correlation of music with other activities and cultural studies. And all of this is so graded as to lead steadily from the lowest to the upper grades. Nor must the chapters devoted

to the "Folk Dance" and the "Rhythm Band" be overlooked.

Pages: 290.

Price: \$1.20.

Publishers: Silver, Burdett and Company.

Stravinsky

"The Fire-Bird" and "Petrushka"

By EDWIN EVANS

Within the limits of a half hour of reading, we have here a compact biography of this perhaps leader among the modernists of the musical world, and with it an introduction to two of his best known compositions. The analyses and interpretations are so clear, and the musical quotations from the score so copious, that the booklet may easily serve as a "Baedeker" to the understanding of the works mentioned.

Pages: 44.

Price: \$0.75.

Publishers: Oxford University Press.

The Chamber Music of Brahms

By H. C. COLLES

Another of those valuable small volumes of "The Musical Pilgrim" series brought out by the publisher.

Compiled from program notes written for the series of performances of the complete Chamber Works of Brahms, as given at Wigmore Hall of London, by the Isolde Menges Quartet with the assistance of Harold Samuel and other artists, the reader will find in this booklet many a suggestion that will lead to a more intimate understanding of these works of one of the greatest masters in their field. The musical illustrations will call to the attention of the reader some interesting points which might otherwise escape his attention. For the most benefit the notes should be read in connection with a miniature score.

Pages: 64.

Price: \$0.75.

Publishers: Oxford University Press.

GIFTS FOR CHRISTMAS

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Your choice of the valuable articles described below is our "Thank You" for subscriptions to THE ETUDE (new or renewal) which you can easily and quickly obtain from your friends. Take advantage of this opportunity to obtain attractive, useful gifts for Christmas WITHOUT COST. Send for a FREE COPY of our complete Catalog of Rewards. Your own subscription alone cannot be counted.

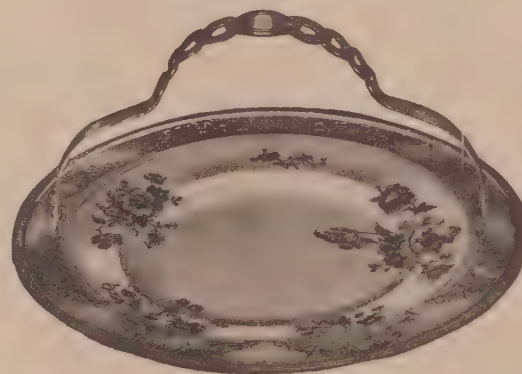
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Here is a Tray for rolls—bread and biscuits too—that will always be bright and attractive because it is chromium-plated. Oval, paneled design. Size 12 1/2" by 6 1/2". A sure-to-please gift. Your reward for securing ONE SUBSCRIPTION.

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The three-leaf clover design of this chrome finish Sweetmeat Dish is unusual and most attractive. A convenient handle curves gracefully from one side to the center. About 7" in diameter. Your reward for securing ONE SUBSCRIPTION.

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You'll be delighted with this beautiful Sandwich Tray. The center is Golden Maize China Plate and the decorated rim and hinged handle are non-tarnishable chromium. Your reward for securing FOUR SUBSCRIPTIONS.

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Here is a lovely new Cheese and Cracker Dish. The plate and swivel handle are chromium-plated with an attractive border and the center crystal glass dish has a chromium cover. A gift you'll be more than pleased with. Your reward for securing TWO SUBSCRIPTIONS.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



The Pageant of the Triads

(PLAYLET)

By HELEN OLIPHANT BATES

Charade

By STELLA WHITSON-HOLMES

My FIRST you do, for broken things,
And do it hard and tight;
My SECOND is the first in "lake,"
But spell it, please, just right.
My THIRD is done for ground that's
plowed;
If readers guess, they may be proud.
My WHOLE, a fine composer, who
Wrote songs and symphonies for you.
(Answer: Mendelssohn)

Shoes and Gloves

By NORA BELLE EMERSON

MARGIE was sitting as quietly as if the photographer were about to take her picture, but that was not the case at all. She was in a shoe shop. Her mother was with her and in a few minutes the gentleman was to try the shoes. Margie looked at the first pair—her eyes grew larger and larger! What in the world could he mean! Those shoes were much too large! Another pair—they were much too small!

"Mother," gasped Margie, "can't he read figures? Surely he can see that only one size will do and that is the size that FITS."

"Let us try this pair," suggested mother. With that her little foot slipped into the shoe as nicely as you please. The perfect fit pleased her so much, she forgot all about how provoked she was a few minutes before.

The next task was to fit gloves. Each time the same procedure followed. It was "too large," "too small," "too small," "too large," then finally the correct size. Margie was almost in tears when mother comfortingly smiled down at her and picked up a lovely pair of gloves. The lady picked up Margie's hand and each little finger found its right place immediately. A perfect fit!

"Well, why didn't she do that at first?" whispered Margie to her mother.

Mother only smiled again and said, "You see, dear, nothing but the right NUMBER will do. Each finger must wear its own size so it will be comfortable and free."

"Yes," agreed Margie, "but there was no sense in putting on a glove backward—my thumb cannot be my little finger—and—" But Margie did not finish her sentence—she happened to think of something.

"What is the matter, Margie?" asked her mother.

"Oh, I was only thinking—I've heard that sentence before."

She was thinking of her music. Margie's mother also knew that Margie was sorry, truly sorry, that she had not paid attention to the fingering marked on her music.

At Margie's next music lesson her teacher was given a real surprise. What-ever little figure was marked over a note, Margie's finger fitted right on the right key. A perfect fit! Just like a glove!

Harmony

Melody

Group of friends

Tonic Triad

Dominant Triad

CHARACTERS

Supertonic Triad

Subdominant Triad

Submediant Triad

Mediant Triad

Leading-tone Triad

SCENE. Interior of studio. Melody and Harmony seated, reading. Chairs are placed opposite piano to accommodate friends coming to see the pageant.

MELODY. Everything is ready. I wish someone would arrive.

HARMONY. I think I hear someone coming now.

(Door bell rings (or knock). Harmony opens door and "How-do-you-do" is exchanged as group of friends enter).

MELODY. Do be seated.

FIRST FRIEND. I am delighted to come to your pageant. I have always wanted to meet the Triads.

HARMONY. They are all ready to tell you about their individual personalities.

(Triads enter, stand in row near piano and four of them quote one line of verse each, or all in unison).

We are the Triads in every key.

We are each named for a different degree.

We help to make music a wonderful Art.

Soon you will know us and tell us apart.

SEVERAL FRIENDS. How interesting!

TONIC TRIAD. I am the Tonic Triad and belong to the first degree of the scale.

I am very important and I nearly always begin and end every piece you hear.

(Goes to piano and plays Tonic Triad in several positions).

DOMINANT TRIAD. I am the Dominant Triad and I belong to the fifth degree of the scale. I am a very active chord and in this respect I am not at all like Tonic, as he is very restful and makes such a good ending and always has the last word, as it were. (Goes to piano and plays Dominant Triad several times).

SUPERTONIC TRIAD. I am called Supertonic Triad and I belong to the second degree of the scale. I am also a very active chord and stand next to Dominant in this respect. I am a minor chord and considered very beautiful. I mix in well with other chords but I like the Dominant to follow me, as a rule. (Goes to piano and plays Supertonic Triad in different positions).

SUBDOMINANT TRIAD. I am the Subdominant Triad and I belong to the fourth degree of the scale, that is, of the major scale, because we all belong to the major scale. I am not considered to be as strong a chord as Tonic or Dominant, but I have some other very necessary qualities. You always hear me in the "Amen" cadence. (Goes to piano and plays Subdominant Triad, and also the cadence.)

SEVERAL FRIENDS. Ah, yes, that sounds familiar!

SUBMEDIANT TRIAD. I am the Submediant Triad on the sixth degree of the scale. I am a minor triad also, and sometimes I take the place of the Tonic. The harmony books call this a "deceptive cadence." (Goes to piano and plays Submediant Triad in various positions.)

SEVERAL FRIENDS. What a lot of Triads there are!

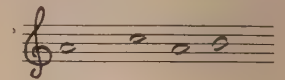
MEDIANT TRIAD. I am the Mediant on the third degree of the scale. I think I got my name because I am midway between the Tonic and Dominant. I am a minor triad also, though I am not used quite as

(Continued on next page)

Letter to Santa Claus

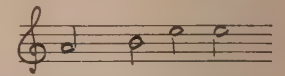
By FRANCES GORMAN RISSE

The notes all wrote to Santa Claus.
The Whole-note, fat and slow,
Said: "My dear Sir, I'd like



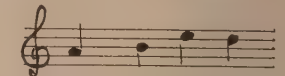
Then riding I could go."

The Half-note said: "I want



I think it would be gay
To have a tiny little bite
Of honey every day."

Said Quarter-note: "I want



So when the day is gone,
I'll have a warm and cozy place
To lay my head upon."

The Eighth-note said:



Is just the thing for me,
I'd carry it upon my arm
When I go out to tea."

N. R. A. Code for Music Students

By ELINOR MOSKOWITZ

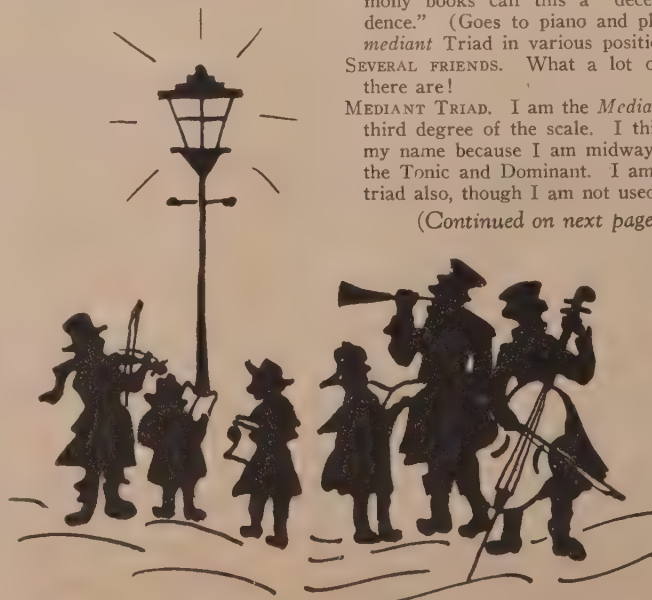
Of course music students want to make all the progress they can in a given time, and their teachers and their parents want them to do so and help them all they can, but the students must do their own work and their own practicing.

Since everybody is working on code systems these days, music students should have a code, too, like this:

"In order to make better progress in my music, I hereby promise to practice regularly every day and do my work thoroughly."

Signed

This signed code should be returned to your teacher and faithfully adhered to.



Merry ~ Christmas

The world is filled with lovely things,
It makes me bright and gay;
That joy to others I can give
When I have learned to play.



JUNIOR ETUDE—(Continued)



The Pageant of the Triads

(Continued)

much as some of the other Triads. In fact, when I am used, people are apt to notice me, and that is flattering. (Goes to piano and plays *Mediant Triads*).

LEADING-TONE TRIAD. I am the Triad on the seventh degree and they call me the *Leading-tone Triad*. I sound and act as though I belonged to Dominant, and as a matter of fact, we are very closely related. I sound very active and unfinished, and Tonic nearly always comes after me to quiet things down a bit. (Goes to piano and plays *Leading-tone Triad*, followed by Tonic.)

ALL THE TRIADS.

We are the Triads in every key.

We are each named for a different degree.

We help to make music a wonderful Art.

Soon you will know us and tell us apart.

(Triads exit, each sounding his own tones on the piano, in diatonic order, as he passes the piano.)

(Friends applaud and rise to leave.)

FRIEND. Thank you, Melody and Harmony, for giving us this impressive introduction to the Triads.

ANOTHER FRIEND. Yes, indeed, and I shall look for them when I play music.

ANOTHER FRIEND. And I shall listen for them when I hear music.

ANOTHER FRIEND. And I know we shall all be better musicians for knowing them better.

MELODY. They are beautiful.

HARMONY. We are so glad you came.

(CURTAIN)

Sign Game

By ANNETTE M. LINGELBACH

Cut a number of strips of paper and on each one draw a music sign, such as a brace, a fermata, a double sharp, and so forth. Place in a box and have each member take one in turn. If the player can not at once name his sign correctly he must

stand up and take another slip, placing the unidentified one in another box.

The player who identifies the most signs in both boxes, and has stood up the least, wins.

LETTER BOX

DEAR JUNIOR ETUDE:

I play the violin and am in the seventh position. I play classical music as jazz does not appeal to me. I have heard the choral works of the great masters, and I go to musical lectures every week. I have a book in which I keep the music portrait series, great composers, and so forth.

Music is a part of my life—I play, read and write it. My little sister plays very well and so does my mother. I hope some day to have nothing to do but write music. I write poems also.

From your friend,
MARY ELLEN COX, (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:

I have just given my first solo recital and my program included pieces by Clementi, Bach, Mozart and Tchaikowsky. Two friends assisted me on the program and sang. We all belong to the same music club. I am enclosing my kodak picture.

From your friend,
DOROTHY TUMMEL (Age 11),
Oklahoma.

N. B.—Unfortunately the Junior Etude has so many group pictures on hand at present that there is not space enough to print solo pictures just now. We will save Dorothy's picture, however, and perhaps there will be space for it later.



LITTLE FLOWER MUSIC CLUB, ST. MARY'S, PA.

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month: "Great Artists." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not, and whether a club member or not.

All contributions must bear name, age and address of sender and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before

the fifteenth of December. Names of prize winners and their contributions will be published in the March issue.

Put your name and age on the upper left corner of paper and address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use a typewriter and do not have anyone copy your work for you.

Competitors who do not comply with ALL of the above conditions will not be considered.

A Musical Experience

(PRIZE WINNER)

Everything happened so quickly—hearing that Wagner's "Die Walkure" was to be sung, then deciding whether or not we could go, getting the money and reserving the tickets—that we were in a great state of excitement when we found our music class, which was going, and our teacher met us in the Metropolitan Opera House one day last season.

After discovering that Bodansky was to conduct, and that Lotte Lehman was making her debut, the lights were dimmed and the overture began. I was thrilled throughout the entire performance!

The write-ups have been carefully saved, telling how beautifully it was performed, how well everyone interpreted their part, how well Fricka sang and then collapsed off stage, and how the whole cast helped to make it one of the most brilliant performances of the season. But I need no reviews to keep fresh in my mind the memory of my first experience at the opera.

CAROL HAINES (Age 13),
New York.

A Musical Experience

(PRIZE WINNER)

Of all the musical experiences I have ever had, the one I most enjoyed was when my sister and I had the pleasure of playing for the Veterans of Foreign Wars of my home city. My sister played the violin and I the piano.

In order to make a success of our opportunity to play in public, we had to put in many hours of constant concentration and practice. First I practiced my part alone and then my sister did her part alone.

After we both knew our parts accurately we tried them together and every time we

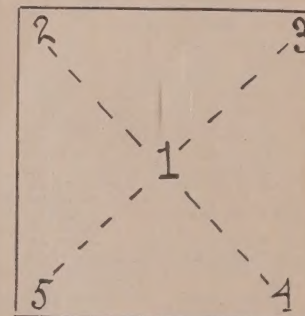
practiced we paid attention to interpretation, and strove to make our music sound appealing and effective. Our motto will always be "To make our hearers happy by our music."

I am sure that all other Juniors who enter upon their practice with these points in mind will find that they will meet with success.

GEORGE O. KEMPSSELL, JR. (Age 12),
New York.

PUZZLE

By STELLA M. HADDEN



Each dotted line is a four-letter word.

1-2 is to play on a banjo.

1-3 is found on an organ.

1-4 is to perform on an instrument.

1-5 is found on violins.

Around the square, 2-5 is found on pianos.

A Musical Experience

(PRIZE WINNER)

One day as I was looking through a Book of Knowledge, I came across the heading, "A Melody from Drinking Glasses." It sounded very interesting, so my two sisters and I read it. It said to take a thin glass and tap it, which would give one note. Then to take another glass of the same kind and put a little water in it. We found that it was a tone lower. We kept on filling glasses a little fuller until we had ten glasses, each one making a different tone, and all forming a scale.

We played trios and duets in parts on our glasses and they sounded lovely. Our parents were delighted to hear us playing familiar melodies on our glasses and we enjoyed it.

MURIEL STEPHENSON (Age 11),
Canada.

HONORABLE MENTION FOR SEPTEMBER

ESSAYS:

Evelyn Reichart, Frances Elkin, Waverly M. Hundley, Audrey S. Cummings, Mary Hall Moore, Bernice Targ, June Brookman, Elsie Bisbee, Margaret Tabor, Genevieve Lela Eller, Ruth Reinhardt, Anna Winslow, Edith Dickinson, Ruth M. Young, Lillian Lela Hill, Adele S. Weiss, Hadassah Yanich, Edna M. Walker, Betty Pearce, Ruth Carpenter, Betty Frost Woodhouse, Sarah Lou Rucker, Ann Carr, Frances J. Morovek, Betty Likely, John Bronson, Hilda Young, Edwina Painter, Sydney Jolinson, Anna Lee.



SENT BY MARGARET HALLEY,
GONVILLE, NEW ZEALAND

DEAR JUNIOR ETUDE:

I have been wanting to write to you for a long time but I did not have anything to write about, but now I have.

Recently the second music district in our state held a piano contest and I entered it and won second place. Then I went to the state contest and won first place there. I was in the B group for ten and eleven year olds and it was the first time I ever entered a music contest.

From your friend,
ANNA LOUISE SMITH (Age 11), Mississippi.

DEAR JUNIOR ETUDE:

I want to tell you how much the Junior Etude has helped me. Of course there are times when one does not feel like practicing, and at such times I get out my old ETUDES and read the stories in the Junior Etude and after that I nearly always feel like practicing. I am a minister's daughter and I often play in church.

From your friend,
JEAN DICKENSON (Age 10), Pennsylvania.

ANSWER TO SEPTEMBER PUZZLE:
CHOPIN. (Hop, chop, in, pin, ho.)

PRIZE WINNERS FOR SEPTEMBER
PUZZLE:

ALICE STERNBERG (Age 13), New York.
VIVIAN LOUISE FLORSHEIM (Age 8),
New Mexico.

STELLA VIRGINIA TATLOCK (Age 14),
Indiana.

HONORABLE MENTION FOR SEPTEMBER
PUZZLE:

Lillian Lela Hill, Charles L. Wallis, Lillian M. Hyatt, Dorothy Mohn, Iona Dale Smith, Mary Bone, Alice Jaworski, Barbara Nance, Sara Flanders, Laurence Walther, Lucille Kuinus, Marian Elbenbass, Edith Meglemse, Alfred C. Breunling, Fern LaRue, Marcus Wilban, Elizabeth Jones, Louise Mackie, Mildred Moorman, Carol Haines, Marybelle Rediger, Florence Wiseman, William Lewis, Frances Whitehead.

Only a few Leading Articles are listed here. The Musical Index is Complete.

Concise Index of The Etude for 1934

To Save Space the Titles of Many of the Articles Have Been Somewhat Condensed.

	MONTH PAGE		MONTH PAGE		MONTH PAGE
Accompanist, The	Knetzer, Mar. 342	Musical Commas	Grabel, Oct. 585	Violin, Tuning	Thompson, Jan. 55
Accordian Band	Longyear, Mar. 156	Musical Racketeers	Hutchinson, Nov. 648	Violinist, Baby	Bernhoff, Mar. 162
Accordian, Piano	Olson, Aug. 496	Musical's Mirror	Haybut, Jan. 61	Violinist's Equipment	Hedges, Nov. 680
Accordion, Two Manual	Tedesco, Oct. 576	Negro Spirituals	Jackson, Aug. 486	Violinist's Etude	Braine, Each Issue
Adult Beginner, Encourage	Onasch, Aug. 496	NEVIN, Day in Venice	June 386	Violinist's Left Wrist	Lehmann, Oct. 616
Adult and Music	Harris, Feb. 78	Octaves, Troublesome	Wright, Jan. 17	Violinists, Speed Problem	Weinberg, July 436
Adults, Music For	Robinson, Sept. 593	ONEGIN, Singing Student's Vacation	May 275	Violoncello, Thirty-six Years	Bedgood, Sept. 562
"Aloha Oe," Story of	Kimball, Mar. 159	Opera, Provincial Italian	Wilstach, Feb. 90	Viotti Studies	Moses, Aug. 492
American Music, Early	Scholes, July 399	Orchestra, Cincinnati	Leonard, Mar. 156	Vocal Diction	Huey, Oct. 610
American Singer's Chance	Swarthout, Dec. 707	Organ, Amateur-built	Elverson, July 432	Vocal Organs, Adjusting	Skiles, July 431
Ancient Plays, Music for	Very, Sept. 519	Organ, Accompaniment	Hackett, Jan. 50	Voice, Common Characteristics	Stanley, Apr. 254
Arpeggio Fluency	Stoner, Oct. 609	Organ, Broadcasting	Gaul, May 160	Voice, Lost, Regained	Fleming, Nov. 675
Arpeggio Practice	Faraday, Aug. 452	Organ, Pedal Footing	Harris, Mar. 190	Voice Questions Answered	Wodell, Each Issue
Bach, Heart of	Riemenschneider, Feb. 18	Organ Question Answered	Why, Each Issue	Voice Training	Dennis, Aug. 487
Bands and Orchestras	Grabel, Each Issue	Organ, Reed, Making Most	Waley, Nov. 676	Voice, Uncovered Field	Holman, Oct. 611
Banjo	Andersen, Aug. 461	Organ (Strange), Playing	Crawford, July 432	Voluntary, Organ, Ethics	Reed, Jan. 51
Basic of Piano Teaching	Hansen, Dec. 709	Organ Transcriptions	Stewart, Feb. 119	Wales in Music	Gest, May 329
BAUER, Shall Summer Music Lag?	July 403	Organist's Etude	Each Issue	WALTER, Conductor, Education of	Feb. 75
Beethoven, Humorist	Bengis, Sept. 516	Paderewski, Pianistic Progress	Phillips, July 395	Waltz King, Evening with	Althof, Nov. 640
Bizet and "Carmen"	Dumesnil, Aug. 461	Pageant, Local History	Price, Aug. 456	Whims of Musicians	Wood, Oct. 582
BODANSKY, Studying Music for Joy	Jan. 7	Parent Help in Music	Newhard, Sept. 545	Wood-Wind Section	Gagnier, Mar. 159
Breath Action	Thomas, May 314	Parents, Protect Homes	Editorial, Aug. 449	World of Music	Hipsher, Each Issue
Business Woman, Music for	Ahlens, Jan. 56	Patti (Signor) and Others	Media, July 397		
Cambridge, The Beautiful	Greenop, Nov. 641	Perceptions, The	Andersen, Apr. 225		
Career, Choosing a Musical	Peckers, Aug. 150	PERSINGER, Not Ordinary Teaching	Feb. 85		
Ceylon, Music in	Savandranayagan, June 335	PHILIP, Lessons with Saint-Saëns	July 408		
Children, Musical Culture	Doehoff, Sept. 551	Pianissimo, Studying	Ohlinger, Mar. 148		
Children, Tiny, Read Music	McKaven, Aug. 491	Pianos, Care of School	Hawley, July 396		
Chinese Music	Strickland, Oct. 588	Piano, Give Child Good	Papas, June 338		
Choir, Best Results from	Hamilton, Aug. 488	Piano Tournament, Conducting	Allison, July 401		
Choir Boy, Training	Hackett, Nov. 676	Pianoforte, Its Father	Lucas, May 282		
Choir Commandments	Brainerd, Dec. 743	Pieces, New	Williams, May 276		
Choir Singer's Enunciation	Mead, June 376	PIRANI (di), Liszt Renounced Work	Aug. 451		
Chopin, Idiosyncrasies	Brownson, Apr. 212	Play: "Happy New Year"	Horvath, Jan. 66		
Chopin, Last Years	Andersen, Oct. 623	Play: Land of Magic Music	Munn, May 532		
Choral Singing for Students	Hipsher, Jan. 49	Playlet, "Key to Music Room"	Fraser, July 455		
Chorale, Created	Wolf, Nov. 677	Polish Music	Malecka, June 339		
Chromatic Scales, Analyzing	Holtzman, Nov. 682	Portrait Series, Musical	McCoy, Each Issue		
Church Service, More Beautiful	Diggle, Feb. 118	Practice Clock, Etude	Oct. 586		
Clague, The	Hutcherson, Nov. 643	Prelude and Postlude	Edgerton, Dec. 742		
Clarinet Playing	Olson, Dec. 713	Program Architecture	Patterson, Oct. 578		
Class Lesson System	Roe, June 348	Program—"Bird Choir"	Bonner, Mar. 197		
Class or Private Lessons	Hohmann, Apr. 260	Program Making	Pierce, June 341		
Clefs, A Discussion	Grabel, Sept. 521	Program—"Mountain Ensemble"	Bonner, June 344		
COATES, Music of New Russia	Jan. 335	Program—"River Symphony"	Bonner, July 404		
COMPOSERS, Life Span	Wood, July 434	Programs, Novelty	Platt, Nov. 683		
Composer's Workshop	Pitcher, Mar. 149	Progressing or Slipping	Editorial, Nov. 648		
Conductor, Education of	Walter, Feb. 75	Pronunciation in Song	Hemming, Feb. 116		
Contest, Piano Studio	Wallace, Mar. 157	Pupils, How Hold Longer	Schaum, Nov. 642		
Contests, Monthly, Varying	Bates, Nov. 684	Pupils, Securing in Depression	Allen, Apr. 216		
COOKE, Berlin, Music Veltstadt	Feb. 77	Quarter Tone Scale	Andersen, Aug. 457		
COOKE, Christmas Again	Dec. 710	Questions and Answers	Gehrkins, Each Issue		
COOKE, Leipzig	Nov. 637	Radio and Records	Reed, Each Issue		
COOKE, London, Music center	Apr. 219	Ravel, Man and Musician	Dumesnil, Sept. 518		
COORDINATION, Improving	Holmes, Dec. 713	Recital that Draws	Kirner, July 432		
DAMROSCH, What Public Wants	Oct. 579	Recital, Novelty	Lutz, June 338		
Derr, Bell Stand to Throne Room	Feb. 79	Recital, Royal	Ballantine, Jan. 68		
DICKINSON, Music Recreation and Radio	Sept. 517	RETHBERG, Hardships Lead to Success	Mar. 147		
Diminished Seventh Chords	Thornton, May 282	Rhythm, Geography of	Andersen, Sept. 511		
Dixie, and Emmett	Smith, Sept. 524	Rhythm, Odd and Even	S. M. C., Oct. 618		
DOU, In Beginning Was Word	Dec. 740	Rhythmical Drawings	Bates, Dec. 708		
DOU, Singing in Foreign Language	Dec. 741	ROSENTHAL, Chopin's Valse, Op. 42	Apr. 221		
Editorials	Cooke, Each Issue	Saints Bernard, Famous Hymns	Miller, Mar. 191		
Educational Study Notes	Peery, Jan. Mar.	Santa Claus' Surprise Party	Plint, Dec. 705		
Elgar, Story	Mason, Nov. 645	Scale, Enharmonic, as Test	Harris, Nov. 678		
England in Music	Gest, Apr. 269	Schönberg, Modern	Oct. 573		
Etude Radio Recital, An	Oct. 579	Schubert's Own Orchestra	Delany, Nov. 678		
Etude, Way to Use	Holman, Nov. 682	Schumann-Heink, You Can Sing	Jan. 11		
Extemporizing	Kitchener, Dec. 743	Scotland in Music	Gest, May 329		
Extension Study Course	Thompson, Each Issue	Scoring for Band	Hayward, Nov. 649		
Eyes Closed, Playing with	Stein, Nov. 686	Sevick, Otakar	Shaw, Dec. 746		
Eyes, Tired, Preventing	Scheinert, Aug. 494	Sight Playing Helps	French, Mar. 154		
Finger Firm, Wrist Loose	Chase, Feb. 124	Sight Reading, Developing	Budge, Nov. 689		
Finger, Slighted	Grimm, Mar. 156	Sight Reading, A Pleasure	Harris, June 386		
Fingers, Indian Drill	Mellichamp, Feb. 84	Sight Reading Suggestions	Popovici, Jan. 59		
Fingers and Wrist High	Ashton, Feb. 124	Sing with Ease	Rimmer, July 315		
First Year of Study	Ketterer, Dec. 712	Sing with Personality	Little, Oct. 573		
Foreign Language, Singing	Dooley, Dec. 741	Singer's Etude	Each Issue		
Four-Year-Old, Good Student	Diddot, May 279	Singer's Half Dozen	Homer, May 315		
France in Music	Gest, Oct. 629	Singer's Head Tones	Hall, Aug. 486		
Fugue Playing	Mead, Oct. 613	Singing, Creative	Tillery, Jan. 48		
GABRILOVITCH, Progress in Playing	Dec. 707	Singing, Hoarseness after	Laine, June 374		
GALLOWAY, Mendelssohn, Romance of	Aug. 459	Singing, Nasal Resonance	Fory, Mar. 189		
GALLOWAY, Purcell, The Divine	May 288	Singing, Shakespeare Principles	Henley, Mar. 188		
GALLOWAY, Stabat Mater, Composers	Oct. 577	Singing, Tone Coloring	Fory, June 374		
Game of Musicians	Shapiro, Sept. 512	Small Town, Music in	Armstrong, Apr. 228		
Gilmore, Bandmaster	Leighton, Apr. 217	Snakes Like Music?	Ditmars, June 336		
GOERSCHUS, Four Times Twenty Years	Feb. 83	Song, Expression in	Clipping, Sept. 546		
Guitar	Andersen, Aug. 461	Song Interpretation	Clipping, Sept. 546		
Hand, Elastic	Crostan, Aug. 438	Song, Rhythm its Charm	Hemming, Nov. 674		
Harp	Andersen, Aug. 461	Sousa Personalities	Russell, Oct. 622		
Holding Notes	Knetzer, May 276	Spain in Music	Gest, Nov. 683		
Hubay's Musical Afternoons	Saunders, Oct. 616	SPALDING, Violinist or Fiddler	Nov. 652		
Hymn of Month	Emhoff, Oct. 613	Square Holes, Square Pegs	Glenn, Dec. 717		
Illustrations Brighten Lesson	Snoddy, July 438	Stage Fright, Cure	Gordon, Feb. 76		
Indian Music, Healing Agent	Podolsky, July 434	Stepping Stones to Success	Erb, Aug. 490		
Irish Quartet	Logan, Mar. 150	String Choir	Keefe, July 437		
Italian Historical Program	Smith, Dec. 743	Haydn, Fragment from Sonata	Feb. 723		
Jazz Craze, Conquering	Goodbrod, Feb. 82	Strings, Orchestral	Andersen, May 275		
Jazz, Jargon of	Klemm, Aug. 455	Strings, Saving	Jettinger, Feb. 122		
Jazz—Musical Slang	Editorial, July 393	Symphonies, Do You Know?	Groom, Dec. 748		
"Jounce," Removing the	Ashton, Dec. 702	Tambourine Corps	Stein, July 435		
Junior Etude	Gest, Each Issue	Teachers' Round Table	Hamilton, Each Issue		
Kindergarten, Tone and Rhythm	Smith, Feb. 81	Teaching, Form	Bohning, June 350		
"Kitchen," One-Line Staff	Mansfield, Oct. 615	Teaching Material, Assembling	Davis, Nov. 688		
Ledger Lines	Keefe, Jan. 59	Teaching Music in Country	Marks, June 340		
Left Hand, Speeding	Lingelbach, Aug. 460	Teaching Pieces, Good	Kaufmann, Oct. 574		
Legato, The Beautiful	Leighton, Apr. 217	Technic, Making Simpler	Rau, May 277		
Legato, For Children	Fraser, June 337	Thumb-Under Problem	Cavender, Feb. 82		
Legato, Piano Sings	Muenzer, Oct. 620	Tomb, Legend on	Winn, Dec. 746		
LIJUNBERG, Music in Time of	Brands, Apr. 223	Tlx. "New Deal" and "New Leisure"	Jan. 15		
LIJUNBERG, No Royal Road to Singing	Apr. 215	Tongue, To Rule	Skiles, Nov. 675		
Master Lesson: "In Springtime"	Grabel, Feb. 87	Touch, A Good	Salter, Sept. 518		
Memorizing	Ebert, Dec. 749	Trill, the Beautiful	Goetschius, Nov. 639		
Memorizing Moszkowski on	Huston, Dec. 759	Trombone, "King"	Russell, Jan. 21		
Memorizing Set-ups	Armkecht, Aug. 485	Tuba, The	Rowe, July 405		
Memory, Training	Ward, Oct. 609	Vacation Study Calendar	May 281		
Metronome, Pace Maker	Rather, Nov. 647	Vibrato, To Achieve	Arthur, Jan. 55		
Metronome for Sight Reading	Matheson, Feb. 138	Viola Playing	Reed, Dec. 747		
Missed Lessons, Problem	Holmes, Feb. 138	Viola, Second	Mar. 184		
Mistakes, Good	Rowe, Dec. 713	Violin, "American Hoax"	Cook, Mar. 195		
Modulation	Archer, Sept. 548	Violin, of American Wood	Cadwalader, May 321		
Mother, Music Study	Wells, Oct. 575	Violin, Bowings, Fingerings	Winn, Oct. 617		
Mozart, Evening with (a play)	Sanders, Jan. 9	Violin, Broken Chords	Todd, May 320		
Muscles, Tense Remedied	Chambers, Aug. 458	Violin Construction	Rothe, Jan. 54		
Music of Land of Bourree	Goldman, June 343	Violin, How and Why of	Winn, Feb. 122		
Music and Life	Gray, July 402	Violin Models and Values	Braine, Nov. 680		
Music of Nature Program	Bonner, Jan. 12	Violin, Natural Position	Gesensaw, July 436		
Music Supervisors' Forum	Lindsay, Jan. 74	Violins, Old and Modern	Ingram-Brookes, Aug. 493		
Musical Advertisement, Gnd.	Ross, Dec. 707	Violin, Shifting	Simmons, Dec. 747		
Musical Capacity	McComas, Oct. 580	Violin, Sizes	Braine, June 380		
		Violin, Tone Graded	Simonson, July 587		

MUSIC

PIANO

Adair, {From an Acroplane	Apr. 252	Saar, {Capriccio	Jan. 65
Adair, {Shrapnel	Mar. 167	Saar, {Valse Tendre	Nov. 66
Adams, Ashes of Memories	Apr. 231	Schubert, Musical Moment	Nov. 65
Alabieff-Liszt, The Nightingale	Oct. 595	Schumann, Excerpt, Concerto, Op. 54	Mar. 17
Anthony, {Chasing Moonbeams	Jan. 27	Scotch, A Hundred Pipers	Dec. 73
Anthony, {Off to Camp	Aug. 465	Scribner, Dancing Sparks	Mar. 16
Bach, {Little Prelude No. 1	May 297	Sousa-Schaum, Stars and Stripes	June 35
Bach, {Sarabande in E Minor	Mar. 173	Spross, {A Country Dance	Apr. 23
Baines, Country Gardens (Arr.)	Feb. 91	Spross, {Time of Lilac	May 45
Barrell, Old Pines	Mar. 165	Stairs, {Soldiers at Play	July 42
Beach, {Scherzino	Apr. 234	Stairs, {A Visit to the Farm	Dec. 73
Beach, {Secrets of the Attic	Sept. 527	Stoughton, Adrienne	Oct. 58
Beethoven, {Largo from Sonata, Op. 7	Feb. 98	Terry, {The Echoing Bugle	Jan. 4
Beethoven, {Three Variations	Sept. 530	Terry, {In the Rose Garden	Jan. 4
Berwald, A Pony Ride Homeward	Apr. 251	Thompson, {Dancing Doll	Feb. 11
Bixby, Clouds of Gray	Jan. 45	Thompson, {King Winter	Feb. 11
Borowski, The Flirt	Nov. 654	Trinkhaus, Slavish Cradle Song	Jan. 2
Briggs, Playing Soldier	Sept. 544	Tschaikowsky, {Only a Yearning Heart	June 35
Brown, Dance of the Castanets	Aug. 468	Tschaikowsky, {Valse	Jan. 33
Cardman, {Dance of the Midgets	Dec. 717	Tschaikowsky, {Waltz of the Flowers	Jan. 33
Cadman, {A June Rose	June 356	Watson, {Dance of the Snowflakes	Aug. 48
Cassell, Dancing Shadows	May 295	Watson, {Folk Dance	Jan. 4
Chopin, {Prelude	July 416	Williams, {Dance of the Cobblers	Sept. 52
Chopin, {Valse, Op. 42	Apr. 235	Williams, {Jubilee March	Dec. 72
Claffin, {Counting the Sheep	June 370	Williams, {March of the Dolls	Feb. 11
Clark, {Speed	Feb. 93		
Clark, {Little Boats A-Sailing	May 311		
Clark, {Pleasant Memories Waltz	July 428		
Black Swans at Fontainebleau	Feb. 91	Baines, Mr. Ming	July 42
Cooke, {Grand Processional at Avignon	May 290	Beethoven, Contra Dance	Oct. 60
Cooke, {Morning Music at Malmaison	June 349	Billro, {Measure of the Violet	Sept. 53
Cooke, {Valse Encore	Sept. 526	Copeland, Tick-tock, Tick-tock!	June 34
Cooke, {Head Up! Forward March	Sept. 543	Folk Melody, Czardas in C	Sept. 53
Copeland, {March of the Pumpkins	Nov. 671	Foster, Oh! Susanna	Dec. 73
Copeland, {A March for Me	Apr. 250	Garland, Two Christmas Melodies	Dec. 73
Copeland, {Market Day in Kerry	Mar. 185	Kern, High School Grand March	Nov. 66
Copeland, {County	Dec. 736	Mozart, {Serenade, "Don Giovanni"	Mar. 18
Copeland, {Mister Froggie	Dec. 736	Mozart, {Turkish Rondo, Sonata in A	Jan. 4
Copeland, {Tumblebugs	Oct. 606	Peabody, Dance of the Winds	Feb. 10
Copeland, {Mother Sings at Twilight	May 312	Peabody, Dark Eyes (Arr.)	Apr. 24
Cramm, Lazy Lou	Aug. 483	Pendleton, The Juggler	May 30
Crammond, Spring Greeting	Oct. 608	Spaulding, Sing to the Birds	Aug. 47
Cui, {Prelude in A-flat	May 296	Wachs, Rosy Fingers	Aug. 47
Cui, {April Sunlight	Apr. 232	Wright, Clog Dance	June 36
Cui, {Breathing	Nov. 672		
Cui, {Fun to be Clean	Nov. 672		
De Leone, {Good Things Growing	Nov. 672		
De Leone, {The Passion Flower	Jan. 23		
De Leone, {Valse Caprice No. 4	Oct. 592		
De Leone, {Violets at Dawn	May 291		
Dunn, {My Little Pony	May 310		
Du Val, {The Seesaw	May 310		
Du Val, Sea-Spray	Sept. 526		
Ellis, Sweet Peas	Nov. 670		
Endres, Dainty Pussy Willows	Oct. 606		
Engelmann, {Russian Dance	Sept. 529		
Engelmann, {When the Lights Are Low	June 352		
Erb, {Fairly Bells	Apr. 251		
Erb, {The Snow Man	Aug. 482		
Felton, Song of the Volga Boatmen	May 292		
Gilbert, Playful Echoes	Sept. 542		
Goldman, Valley Forge March	Feb. 94		
Grieg, Dance of the Elves	Aug. 472		
Handel, Air A la Bourree	May 298		
Haydn, Fragment from Sonata	Dec. 723		
Hobson, Dream Journey	Oct. 608		
Hodson, {Bzzz!	Mar. 184		
Hodson, {Garden Swing	Jan. 26		
Hopkins, A Summer Wish	July 427		
Huerter, Perplexed	Dec. 718		
Huerter, {Frolic of the Clowns	Feb. 95		
Johnson, Glad Easter Bells	Mar. 166		
Johnson, {Meadow Dance	July 411		
Karganoff, Minuet Antique	Mar. 172		
Keats, Chinese Jade	Oct. 594		
Kern, {Moorest Dance	Jan. 372		
Kern, {Angela Dances	Apr. 250		
Kerr, {Bye-Lo Baby	Sept. 544		
Kerr, {Somersaults	Nov. 670		
Ketterer, {Banjo Song	June 371		
Ketterer, {The Juggler	Sept. 542		
Ketterer, {Tarentella	July 426		
Ketterer, {The Toe Dancer	Feb. 112		
Kohlmann, Dainty Daisies	May 312		
Krogman, {Dreaming	Feb. 114		
Krogman, {Marching of the Troops	July 427		
Krogman, {Poppy Fairies	Jan. 46		
Lehman, {Gavotte du Petit Trianon	Feb. 92		
Lehman, {Torchtlight Procession	Jan. 26		
Lemont, {Valse Legere	Mar. 164		
Lemont, {By Moonlight	Aug. 468		
Lemont, {In the Garden	July 410		
Leonard, {Fairly Lanterns	Apr. 230		
Leonard, {Summer Tryst	Aug. 471		
Leonard, {Wind in the Chimney	June 372		
Light, Betty's First Waltz	Dec. 736		
Liszt, Vivace, Rhapsody No. 13	Jan. 30		
Locke, {Attack of the Redskins	Mar. 163		
Locke, {Snow Flurries	Oct. 607		
Locke, The Hitch-Hiker	July 414		
MacFadyen, Minuet L'Antico	June 357		
Mana-Zucca, {A Kiss at Seck	Mar. 185		
Mana-Zucca, {Puss! Puss! Puss!	Mar. 184		
Mana-Zucca, {The Shepherdess	Aug. 470		
Marquis, Melody at Dawn	Dec. 718		
Martin, {At the Fountain	Feb. 97		
Martin, {Eros	May 292		
Mathis, Wavelets	Nov. 656		

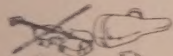
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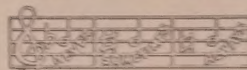
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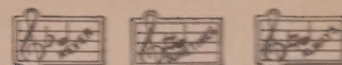
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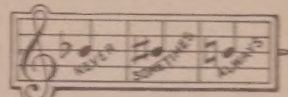


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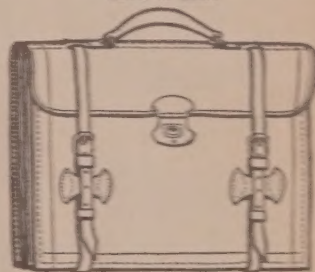
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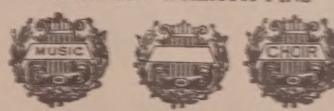
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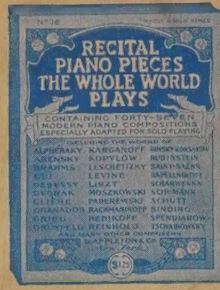
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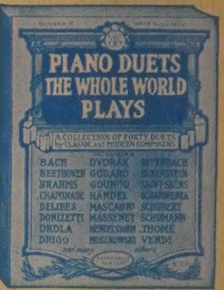
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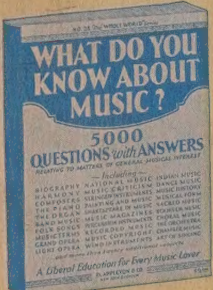
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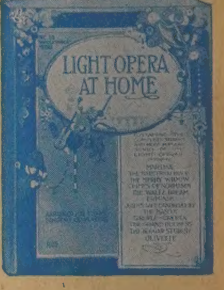
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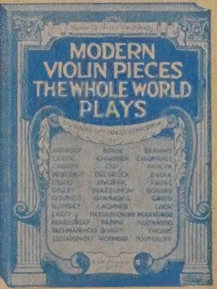
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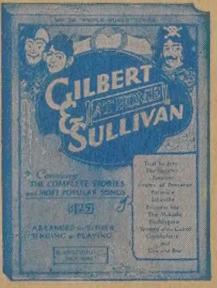
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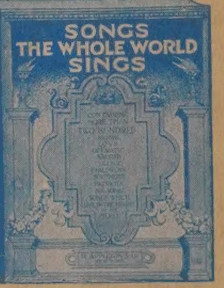
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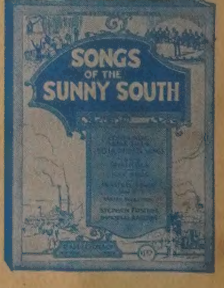
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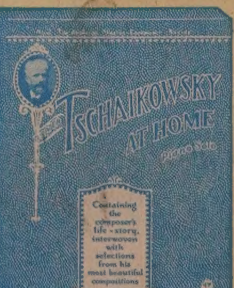
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